


**A Glossary Of Obscure  
Words And Phrases In The  
Writings Of Shakespeare And  
His Contemporaries (1887)**

**Charles Mackay**





Digitized by the Internet Archive  
in 2024

[https://archive.org/details/isbn\\_9781437008791](https://archive.org/details/isbn_9781437008791)







A

# GLOSSARY

OF

## OBSCURE WORDS AND PHRASES

IN THE

### *WRITINGS OF SHAKSPEARE AND HIS CONTEMPORARIES*

TRACED ETYMOLOGICALLY TO THE ANCIENT LANGUAGE OF  
THE BRITISH PEOPLE AS SPOKEN BEFORE THE  
IRRUPTION OF THE DANES AND SAXONS

BY

CHARLES MACKAY

LL.D., F.R.S.A. OF DENMARK

AUTHOR OF "THE GAELIC ETYMOLOGY OF THE LANGUAGES OF WESTERN EUROPE, MORE  
PARTICULARLY OF THE ENGLISH AND LOWLAND SCOTCH, AND OF THEIR  
SLANG, CANT, AND COLLOQUIAL DIALECTS,"

"THE LOST BEAUTIES OF THE ENGLISH LANGUAGE," ETC., ETC.

London

SAMPSON LOW, MARSTON, SEARLE, AND RIVINGTON  
CROWN BUILDINGS, 188, FLEET STREET

1887

[All rights reserved]

This scarce antiquarian book is included in our special *Legacy Reprint Series*. In the interest of creating a more extensive selection of rare historical book reprints, we have chosen to reproduce this title even though it may possibly have occasional imperfections such as missing and blurred pages, missing text, poor pictures, markings, dark backgrounds and other reproduction issues beyond our control. Because this work is culturally important, we have made it available as a part of our commitment to protecting, preserving and promoting the world's literature. Thank you for your understanding.

## INTRODUCTION.

---

THERE are many words and phrases in the works of Shakspeare, and in those of the poets and dramatists of the Elizabethan era, that are obsolete or unintelligible, or have changed their primitive meaning. Some of the obscurities that have long puzzled commentators are evident errors of the press, for Shakspeare seems never to have corrected his proof-sheets, like the authors of our time, and was so singularly careless of his literary fame, except in the instance of his early poems, "Venus and Adonis" and the "Rape of Lucrece," as to allow printers and publishers to attribute to him many works, unworthy of his reputation, which he never wrote, and to publish his undoubted works without his sanction. This circumstance accounts for many errors that have crept into the text, but leaves unexplained a great number of words that must have been current in his time, or he would not have used them, but which dropped out of literary fashion in the courtly and corrupt time of Charles II., and in that of Dryden and Pope, when classicism all but killed romanticism in the current literature of the upper classes.

It is very clear that Shakspeare did not derive all his words from the dictionaries, but that he made a free use of the vernacular and unliterary speech of the people of his time and of the midland districts of England, to which London did not wholly give the literary law, as it did a century later. The dictionaries of his time were few and of small value, and not one of them recognized the fact that the English language was not wholly drawn from the Flemish, the Anglo-Saxon, the French, or the Latin. No account was made of the Keltic element in the common



speech of the labouring classes. It was generally and implicitly believed that the early inhabitants of Britain who spoke Keltic, whether of the Kymric or the Gaelic branch, though spared by the Romans during nearly five centuries of occupation, were exterminated after the Romans left, by the Saxons and Danes, with the exception of a few who escaped to Normandy and Brittany, or took refuge in Wales and Cornwall, or fled across the Clyde to the mountains of Scotland. This erroneous idea, that rested solely upon the authority of Gildas, possibly a good monk, but certainly an untrustworthy historian, prevailed until Dr. Johnson compiled his Etymological Dictionary in the eighteenth century, and has more or less coloured every dictionary that has been subsequently published. It is beginning, however, to be understood that though many thousands, it may be hundreds of thousands, of the Britons were slain, and dispossessed of their lands, or reduced to feudal servitude by the Danes and the Saxons, they were not exterminated; that their extermination was not so much as attempted or advocated; that the invaders who came to the country without women intermarried with the British, and that the ancient language of the mothers of the new and mixed race remained partially existent in the new generation. It was this British or Gaelic, and partially Kymric, element of the language, scarcely understood and wholly despised by the governing classes, that in after years became known as "slang" or "cant," all the words of which were declared by Johnson and his equally uninformed and prejudiced predecessors and successors to be "without etymology." But, as has been said in our day by the late Duke of Somerset, "every word in every language has its pedigree." There is not a slang or cant word in English—or in any of the languages of Europe—that has not its etymology as clearly traceable as the more classic words that have been admitted to the honours of literature. Mid-England, where Shakespeare was born and bred, was not so thoroughly Saxonized, either in speech or blood, as the southern and eastern

shores of the island. The forest of Arden, where he chased the deer, means in Keltic the "high" forest. His mother's name was Keltic, if not his father's; for it is possible that Shakspeare is but a Saxonized corruption of the Keltic *Schacspeir*, or *Chaksper*. Not alone Shakspeare, but Spenser, Ben Jonson, Marlow, Massinger, Beaumont and Fletcher, and other writers of their time, employed British words, which were then well understood, but which have not been explained by modern commentators, for the sufficient reason that they have never looked for the explanations in the only place where it is possible to find them—the language of the early Saxon and Flemish fathers of the sons of British mothers, who retained in after-life the homely words of the nursery and the workshop. And the very name of Anglo-Saxon—long erroneously supposed to be compounded of *Angle*, in Jutland, and *Saxon*, from the German principality of Saxony—unknown in that early day,—is a proof of the fusion of the British with the Germanic race. *Angle* is but a Teutonic corruption of the Keltic *An-gael*—"the Gael"—so that the very name of England—or *Angle-land*—is the land of the Gael, and not the land of the Teutons or Saxons. Scholars who have taken the pains to investigate the truth of traditional opinions and derivations, and who have been, moreover, led astray by the erroneous history of Gildas, and his successors who accepted his statements without inquiry, all agreed to ignore the British element in the language, or to confine it to Wales, Cornwall, the Highlands of Scotland, and portions of Ireland. But the language never wholly died out of England proper, though it was to a large extent superseded by the use, among the literary and educated classes, first of the so-called Anglo-Saxon or Teutonic substratum brought in by the invaders, and by the second French stratum, itself of Keltic origin, superadded by the Normans.

That the Keltic and Gallic, or Gaelic, language was at one period spoken all over the West and South of Europe is evident from the fact that all the great rivers and moun-



tains in those ranges of the Continent derived their names from the Gauls: or the primitive people who spoke Gallic, or Gaelic, and who, swarming out of Asia, first overran and colonized Greece, Italy, Spain, France, a part of Germany, and the whole of the British Islands. There were two branches of the Keltic people: first the Gauls, who spoke the Gallic or Gaelic language still living, though with impaired and perishing vitality, in the Highlands of Scotland and the West of Ireland; second, the Kymri, whose language is yet vigorous in Wales and in Brittany, and which has but lately and within living memory died out of Cornwall. The Kymric branch of the Keltic has been thought by many scholars, who were ignorant of the Gallic, or Gaelic, branch, to have named the rivers of Europe; but that this is an error will become evident to every scholar who, without the prejudice of preconception, will conscientiously endeavour to trace such names as the Danube, the Rhine, the Rhone, the Thames, the Severn, and the countless Avons in England, Scotland, and Ireland, to their original language; and such names of mountain ranges as the Ural, the Alps, the Apennines, the Carpathians, and the Pyrenees to their roots. These are invariably Gallic, and not Kymric.

"It cannot be doubted," says the late eminent Anglo-Saxon scholar, Mr. J. M. Kemble, in the preface to the third volume of his "*Codex Diplomaticus Ævi Saxonici*," published by the English Historical Society, "that local names, and those devoted to distinguish the natural features of a country, possess an inherent vitality which even the urgency of conquest is frequently unable to destroy. A race is rarely so entirely removed as not to form an integral, though subordinate, part of the new State based upon its ruins; and in the case where the cultivator continues to be occupied with the soil, a change of master will not necessarily lead to the abandonment of the names by which the land itself, and the instruments or processes of labour, are designated. On the contrary, the conquering race are apt to adopt these names from the conquered;

and thus, after the lapse of twelve centuries and innumerable civil convulsions, the principal words of the class described yet prevail in the language of our (the English) people, and partially in our literature. Many, then, of the words which we seek in vain in the 'Anglo-Saxon' dictionaries are, in fact, to be sought in those of the Kymri,—from whose practice they were adopted by the victorious Saxons in all parts of the country. They are not 'Anglo-Saxon,' but Welsh, very frequently unmodified either in meaning or pronunciation."

The argument in this passage is irrefutable—the only error of Mr. Kemble being that he attributes to the Kymric that which belongs to the Gallic, or Gaelic, branch of the Keltic languages: an error of which the accomplished writer himself would have been convinced, if he had endeavoured to trace any of the names of the mountains and rivers of the European continent to the language of Wales. The Kymri, it is true, have *dur* and *afon* for river, as the Gael have *dur* and *abhuin*. These words enter into the name of many European rivers, as the *Douro* in Portugal, the *Durance* in France, and the *Aberdour*, the confluence of the *Dur* with the Firth of Forth, in Fife-shire. The Kymric and the Gaelic *abhuin* (Avuin) give names to the countless Avons (beginning with Shakspeare's Avon, Stratford-upon-Avon) that are to be found in England, Scotland, and Ireland, as well as to the "havens" in every part of the coast; but such names as the *Usk*, the *Esk*, the *Ouse*, the *Oos*, the *Isis*—which are all traceable to the Gallic or Gaelic *uisque* (water), but not to the Welsh or Kymric. The Kymri undoubtedly gave names to the most prominent natural objects and features of the scenery in Wales and Cornwall, a portion of the South-West of England, and of the opposite coast of Brittany; but the Kymric was confined to one corner of Europe and of England, and, unlike the Gallic, or Gaelic, was not spoken in Gaul, Italy, Spain, and the greater portion of the British Isles. It was mainly the Gallic, or Gaelic, element, and in a smaller degree the Kymric, that

remained in England to permeate the speech introduced by the invading Danes and Saxons, and which, in intimate, though unrecognized, union with the Teutonic, formed what partially informed and wholly prejudiced philologists have called the *Anglo-Saxon*, or English language as it was spoken, though not always written, in the age of Shakspeare. English lexicographers, building solely on the Saxon foundation, ignored the previous and not annihilated language of the British people, and allowed prejudice to stand in lieu of investigation. "The weak point in all the learned," says the Introduction to "Spoon and Sparrow," by the Rev. Oswald Cockayne, "is their ignorance. The laity do not assume to know anything; yet in an Englishman's mother tongue, few clowns but could puzzle a doctor." It was this which puzzled the learned Dr. Johnson, and which has puzzled his successors in the industry of compiling dictionaries, from his day to our own. All these laborious followers in a beaten track have agreed to ignore the language of their British ancestors, and have sought everywhere for the origin of obscure English words, except in the fountain-head.

"I," says Nares, in the Preface to his valuable Glossary, "have particularly avoided deriving common English words from languages of which the people who employed them must have been entirely ignorant: a method which some etymologists have pursued to a very ridiculous extent." But Nares did not rigorously practise what he preached, and looked to every imaginable source for the explanation of an obsolete or archaic English word, rather than to the English of the common or unlearned English people, who had Keltic blood in their veins and Keltic words on their tongues. It is my object to prove, from Shakspeare and the writers of his time, that this Gaelic, or Keltic, element formed a considerable portion of the vernacular speech of that day, as it does of this, and to illumine by this new light many of the obscure words and passages in the great poet's works, which none of his editors and commentators (all of whom have been



ignorant of Kymric and Gaelic) have hitherto been able to explain.

I add to these preliminary observations a few remarks on the name of Shakspeare, the greatest in English literature. It is not a name of which any one knows the correct spelling. It is even doubtful whether he who bore it knew how to write it. In his two beautiful poems, "Venus and Adonis," and the "Rape of Lucrece," the "first heirs of his invention," and the only heirs which he acknowledged in print, he signed himself in the dedication to his friend Lord Southampton, *Shake-speare*, as if he thought, or intended the world to think, that his name was of Saxon and warlike origin, and that it had been given to his ancestors for their martial prowess in the *shaking* of the *spear* in battle.

It is doubtful whether the father or the mother of the poet could write. It seems, however, that one of the family, his brother Gilbert, could do so, and that he signed himself *Shakspere* and not "Shake-speare." In the legal documents of the town of Stratford-on-Avon, in the registries of births, marriages, and deaths, the clerks, whose duty it was to enter the names on the records, wrote the name of the poet's family phonetically, according to the generally received pronunciation, as *Shaxper*, *Shaxpere*, *Shakspere*, *Chacspere*, but never as *Shakespeare*, showing that in the vernacular of the place, the first syllable was pronounced *shak* and not *shake*. The second syllable was commonly written *sper*, and consequently was not to be taken invariably to mean the weapon called a "spear." Hence the question arises whether *Shake*, as the poet wrote it, was not originally *Shak*, and whether *spear* or *speare*, sometimes written *sper* and *spere*, was the warlike weapon, or a word of another meaning. The next question arising is whether the illustrious bard himself did not alter, with a purpose, the original patronymic of his family, whatever it may have signified, into the sense and the orthography which he intended it to bear in the future, so as to give it the martial and aristo-

cratic form which is now the recognized pronunciation of the word, conveying the dignified meaning that the world is proud to give it.

In the list of baptisms, marriages, and burials, quoted *verbatim et literatim* from the register of the Parish Church of Stratford-on-Avon, which has been reproduced in the ingenious, but much too fanciful, "biography" written by the late Charles Knight, the name occurs ten times for baptisms, twice for marriages, and eight times for burials. In the list of baptisms the name appears nine times as *Shakspere*, and once as *Shakspear*; in that of marriages, once as *Shaxpere* and once as *Shakspere*; and in that of burials, four times as *Shakspere*, once as *Shaxspere*, and twice as *Shakspeare*. In none of the registers does the name of *Shake-speare* occur as the poet signed it in his dedications to Lord Southampton. In a legal document, the suit of one Thomas Sicke, of Anniscott, against John Shakspere, supposed to be the poet's father, another variety of spelling occurs, as *Shakyspere* de Stretford (or Stratford). On the 29th of September, in the seventh year of the reign of Elizabeth, upon an order that John Wheler should take the office of bailiff, the names of nineteen of the aldermen and burgesses of Stratford are appended to the document by which the appointment was conferred. Only seven out of the nineteen wrote their names, the other twelve affixed their marks to the names written for them, apparently by the town-clerk. Among those who affixed their marks was the poet's father, the name being written *John Shack-sper*. In the marriage licence of the poet and Anne Hathaway, preserved in the Consistorial Court of Worcester, and first discovered and published in 1836, the name assumes a new variety and is written twice as *Shagspere*. When the poet printed his youthful poems he wrote *Shake-speare*, but when he signed his will, possibly because in so important a document he thought it absolutely necessary to be legally accurate, in case any dispute as to identity should arise after his death, he wrote



his name *Shakspere*, as it appears in the parochial register of his baptism, under date of the 26th of April, 1564.

In the time of Shakspere (or Shake-speare) when comparatively few people could write, and when those few were capricious or careless in their spelling, it was not uncommon, even among the educated and upper classes, for a man to write his name differently on different occasions. Lord Dudley wrote *Dudley* sometimes, and at others *Duddly* and *Duddeley*. Sir Walter Raleigh sometimes signed himself Rawley; and such instances might easily be multiplied, as Mr. Halliwell-Phillipps shows in his tractate entitled, "Which shall it be? New Lamps or Old? Shaxpere or Shakespeare?" (Brighton, 1879). To this day people often arbitrarily change the spelling of their names. The Smiths call themselves Smyths, the Browns Brownes, &c., or write phonetically, as Bouhannan for Buchanan, a rendering which is very common in America. In the chivalric ages, when few but priests were able to write, it was, as we learn from Shakspeare himself, a discredit for a man of high rank to write a good hand, or to spell properly:—

I once did hold it, as our statists do,  
A baseness to write fair, and laboured much  
How to forget that learning.

*Hamlet*, act v. scene 2.

It should also be remembered that surnames are of comparatively modern origin, and that a man's name is legally that by which he chooses to call himself. The law on this subject was lucidly laid down by the late Lord Chief Justice Tindal of the Common Pleas, who declared that "no consent of the Sovereign, or of the Herald's College, or any other supposed authority was necessary to validate any change that a man might choose to make in his cognomen, although popular ignorance held to the contrary." Names were originally given or assumed by the early inhabitants of the British Isles from the trade, the residence, or the personal peculiarities of the person to be designated, as John *Smith*,

John Butler, John Tailor, John Brewer, John Mason, John Tyler, John Farmer, &c., or John Wood, John Vale, John Brooks, John Meadows, John Forest, John Lane, or John Longi'th'arm, John Skanke, John Cruikshank, John Cameron (crooked nose), John Campbell (wry-mouth), John Brown (brown-haired), Rob Roy (Robert the red-haired), John Bain (John the fair-haired), John Dow (the black-haired), Cromwell (the crooked or squint-eyed, from *crom-uil*). This fashion still prevails in the Midland districts. Some instances of this were recorded by the late eminent jurist, Mr. Matthew Davenport Hill, the elder brother of the Rowland Hill to whom the world is indebted for the penny postage. Writing as lately as 1823, in *Knight's Quarterly Magazine*, under the name (preserving his real initials) of Martin D. Heaviside, an article on the "Staffordshire Collieries," he gave some curious illustrations of the prevalence of this very aboriginal custom. "Many anecdotes," he says, "might be collected to show the great difficulty of discovering a person in the collieries without being in possession of his nickname. The following I received from a respectable attorney. During his clerkship he was sent to serve some legal process on a man whose name and address were given to him with legal accuracy. He traversed the village to which he had been directed from end to end without success, and after spending many hours in the search was about to abandon it in despair, when a young woman who had witnessed his labours, kindly undertook to make inquiries for him, and began to hail her friends for that purpose.

"'Oi say, *Bullhead*, does thee know a mon neamed Adam Green ?'

"The Bull-head was shaken in sign of ignorance.

"'Loy-a-bed, dost thee ?'

"'Lie-a-bed's' opportunities of making acquaintance had been rather limited, and she could not resolve the difficulty. '*Stumpy*' (a man with a wooden leg), '*Cowskin*,' '*Spindleshanks*,' '*Cock-eye*,' '*Pig-tail*,' and '*Yellowbelly*,' were severally invoked, but in vain, and the querist

fell into a brown study, in which she remained for some time. At length, however, her eyes suddenly brightened, and slapping one of her companions on the shoulder, she exclaimed triumphantly, 'Dash my wig! Whoy he means moy feyther!' and then, turning to the gentleman, she added, 'You should have ax'd for *Oud Blackbird!*'"

Mid-England, especially the counties of Warwick and Stafford, were less over-run by the Danes and Saxons than the counties on the eastern and southern coasts of the island, and consequently retained for a longer time than the peoples of these districts the language of the aboriginal Britons. The Gaelic, Keltic, or British, never became a literary language in England, but nevertheless permeated and percolated through the Teutonic speech of the invaders. Warwickshire was especially Keltic. The Avon, the forest of Arden or Ardennes, Stratford itself, were Keltic appellations. Shakspeare's mother had the purely Keltic name of Arden; he also, if Shakspere and not Shakespeare was the real patronymic of the family, was of Keltic origin; and his son-in-law, Quiney, a very singular name, that would appear to be extinct in our time, was the Keltic *cuineadh*, a medallist, or artificer in coins.

Though *Shakspeare*, as the poet had it printed in the title-page and dedication of his poems, is indubitably a Teutonic or Saxon compound, yet *Shakspere* in the signature of his will is Gaelic. The first, if genuine, points to the personal prowess of a warlike ancestor from whom he derived it; the second is derived from the Gaelic *seac*, or *shac*, dry, shrunken, withered, and *speir*, a leg or shank; and, if this be the origin of the word, points to a probable nickname bestowed upon an ancestor, near or remote, distinguished for that personal defect or deformity, just as in the case of the modern and celebrated name of Cruikshank. The name of Nicholas Breakspear, an Englishman who was elected to the Papacy in 1154, is susceptible of a warlike Teutonic interpretation like that of Shakspeare; but it is also susceptible of the Gaelic interpretation of *breac*, spotted, or marked, and *spear*, a leg or shank.

These Gaelic names and their meanings may seem far-fetched or incorrect to those long accustomed to the Teutonic meanings attached to them, and may grate harshly upon the ears of those who entertain preconceived opinions, but if they be true they are not to be rejected because they are unfamiliar or unwelcome. Cruikshank is not a name to fall in love with ; but George Cruikshank made it illustrious ; neither was Dickens a name, when first heard, to recommend itself ; but Charles Dickens rendered it immortal. Shakspeare (Shakspere) himself says that "a rose by any other name would smell as sweet ;" and if he should be deprived of the Teutonic name, which he appears to have assumed to please his own fancy, and be relegated back to the less chivalrous name of his Gaelic ancestors, his genius will remain, none the less, the brightest genius that has adorned the history of his native country. Let the Saxons of England have *Shakespeare*, but at the same time let the Britons, who possessed the country in pre-Teutonic times, rejoice, through their descendants, in their *Shakspere*, or *Chacsper*, as a true Briton of a far more ancient and poetical stock than that of the invaders and partial conquerors of the country.



# GLOSSARY OF OBSCURE WORDS IN SHAKSPEARE AND HIS CONTEMPORARIES.

## A.

**Abraham-man.** This ancient slang word for an impostor who feigned sickness in the streets, was current in the time of Shakspeare, though not used by him. It occurs in the "Beggar's Bush," by Beaumont and Fletcher :—

And these, what name or title e'er they bear,  
*Jackman, Patrico, Crank, or Clapper-Dudgeon,*  
*Fraier, or Abram-man,* I speak to all.

*To sham abram*—or *abraham*—is still the cant term of thieves, beggars, and the lowest of the people. It has not, as many suppose, any reference to the patriarch Abraham, or to a ward in Bedlam called the Abraham Ward ; but is derived from the Keltic or Gaelic *seam* (pronounced sham), to trick, to deceive, whence *seamadh*, a swindle ; and *seamasan*, a false pretence ; and *bream* or *breamas*, a calamity, a misfortune, a mishap, a stroke of evil fortune. Hence *seamadh-bream*, *seama-bream*, or sham abraham, to feign misfortune, or sickness, to excite commiseration. In the last century, the cashier of the Bank of England who signed the bank-notes was named Abraham Newland. When notes of one pound were in general circulation, forgery, of which the punishment was death, was a common crime. A comic song of the period has preserved the name of that eminent functionary, Mr. Newland :—

I have heard people say  
That *sham abram* you may,  
But you mustn't sham Abraham Newland.



The word *clapper-dudgeon*, in the quotation from Beaumont and Fletcher, is also derived from the Keltic, in which *clabar* signifies mire, mud, filth, gutter; and *doigh*, *doigher-ginn*, manners, method. In the cant language, according to Grose, a *clapper-dudgeon* is a beggar born; and in this sense the word has a curious resemblance in origin and meaning to the modern phrase "gutter children." Bailey's Dictionary, 1727, defines "clapper" as a place underground where rabbits breed; but makes no attempt to trace the etymology of *clapper-dudgeon*.

**Abysm.** Shakspeare uses "abysm" where modern writers would use *abyss*.

What seest thou else  
In the dark back ward and *abysm* of time?  
*Tempest*, act i: scene 2.

Spenser has the same word in the *Tears of the Muses*:—

Out of dead darkness of the deep *abysm*.

*Abysm* is a more sonorous and dignified word than *abyss*. The derivation of *abyss* from the Greek  $\alpha$ , without, and  $\beta\upsilon\sigma\sigma\omicron\varsigma$ , bottom, is generally accepted; that of *abysm* from the French *abyme*, *abîme*, or *abisme* is also insisted upon. Bescherelle, however, maintains that *abîme* is not from the Greek, but from the Keltic *abym*. This seems to be an abbreviation or corruption of *aibheis*, immense or unfathomable depth, profundity, and *uime*, around; whence *aibheis uimé*, or *abysm*, as distinguished from *abyss*, depth, and signifying the profundity all around or on every side; which interpretation renders the passage in the "Tempest" more poetical than if Shakspeare had written *abyss*.

**Affer.** Macduff says to Malcolm in "Macbeth," act iv. scene 3, when deploring the calamities that had befallen Scotland,—

Bleed! bleed! poor country!  
Great tyranny, lay thou thy basis sure,  
For goodness dares not check thee! wear thou thy wrongs,  
The title is *affer'd*!

Mr. Howard Staunton, in a note on this passage, says, "*affer* is a legal term signifying to assess or confirm, i.e.

tyranny and its title to tyrannize are affirmed." Nares says that *affeer* is an old law term for to settle or confirm, and that it is derived from the French *affier*, a word not now used. Bescherelle, in his "Grand Dictionnaire National," derives it from the Keltic *flein*, and says it means to confirm. As there is no such word as *flein* in Keltic, it is probably a misprint in Bescherelle's excellent work; and if it be not, it is difficult to see how the French *affier* and the English *affeer* can be derived from *flein*. The true derivation appears to be from the Keltic *ath* (pronounced à), equivalent to the Latin and English prefix *re*; *fior*, true, and *firinnich*, to verify, to assure; whence in the language of Macduff, "the title (of tyranny) is *affeer'd*," would signify, "is re-assured, re-established, re-verified."

**Alarum.** Shakspeare says, "alarumed by his sentinel, the wolf," and "what new alarum is this?" not alarm or alarmed. The words are not identical or synonymous, though nearly all philologists have held them to be so. Alarm is generally derived from the French *à l'arme*! But the real call to arms in French is not *à l'arme*, but *aux armes*. The necessity for *alarum*, if *alarm* serves the purpose, is not apparent. The true root of *alarum* is to be sought in the Keltic *alla*, wild, fierce, and *rum*, noise, *rumail*, noisy, loud (the Latin *rumour*), and thence *alla-rum* or *alarum*, a wild, fierce noise.

**Ale Draper.** "A humorous term," says Nares, "for the keeper of an ale-house."

I came up to London, to be some tapster, hostler, or chamberlaine in an inn. Well, I get me a wife; with her a little money;—when we are married, seek a house we must. No occupation have I but to be an *ale draper*.—Chettle, *Kind Hart's Dream* (1592).

Because thou hast not so much charity in thee as go to the *ale* with a Christian:—Wilt thou go?—*Two Gentlemen of Verona*, act ii. scene 5.

The word *ale* is peculiar to the English language, and has long been erroneously supposed to have originated in the Saxon *aelan*, to kindle, to inflame, because of the intoxicating qualities of the liquor so called. But *ale* has not this quality in excess of other liquors, and in its origin

simply meant "*drink*," from the Keltic *ol*, drink, or to drink; and *ol*, *olaidh*, the act of drinking; *olar*, drunken, addicted to drink, and *olarachd*, habitual drunkenness. Draper, as used in the passage in "Kind Hart's Dream," is the Keltic *druapair*, one who pours out or retails liquor in small quantities or drops—also a tippler; whence ale-draper would signify one who sold drops of drink, whether it were wine, beer, ale, or spirits.

Nares, ignorant of this derivation, cites *Ale*, the name of a rural festival, and adds "where, *of course*, much ale was consumed."

There were bride *ales*, church *ales*, clerk *ales*, give *ales*, lamb *ales*, leet *ales*, Midsummer *ales*, Scot *ales*, Whitsun *ales*, and several more.—Brande's *Popular Antiquities*.

As will have been seen, the word *ale* is used in the "Two Gentlemen of Verona" for ale-house. Bearing in mind the real etymology of *ale*, it does not follow that in the bride *ales*, church *ales*, and others cited by Brande, much or any *ale* was consumed, but only that some kind of drink was provided for the guests at these festivals.

**Aloyse.** "A word," says Nares, "of which the meaning and etymology are both uncertain."

Aloyse! aloyse! how pretie it is! Is not here a good face?—*Old Ways*, i. 226.

May it not come from the Keltic *ailleas*, pleasure; and as an exclamation in the passage cited by Nares, "What a pleasure! How pretty it is!" &c.?

**Amaimon.** The name of a fiend, twice used by Shakespeare.

*Amaimon* sounds well; and Lucifer—but cuckold!—*Merry Wives of Windsor*, act ii. scene 2.

He of Wales that gave *Amaimon* the bastinado: made Lucifer cuckold.—1 *Henry IV.*, act ii. scene 4.

"Amaimon," says Mr. Halliwell, "was a king of the East, one of the principal devils who might be bound or restrained from doing hurt from the third hour till noon, and from the ninth hour till evening." As noon was the

ninth hour—from the third hour—Amaimon was only at liberty from evening till the third hour of the morning. This, of course, includes midnight. Various origins are given for the word by Malone and others; but no one appears to have traced it to the same Keltic source that produced Mephistopheles or other names of devils in the early ages. The Keltic *maoim* and *maoimean* signify terror, and *ain* is the intensitive prefix and particle, sometimes written *à*; whence *ain maoimean*, softened into *à maimon*, great or exceeding terror—an appropriate name for a fiend.

**Amazon.** Shakspeare uses the word Amazon four times, and Amazonian twice.

Thou art an *Amazon*, and fightest.—1 *Henry VI.*, act i. scene 2.

Like an *Amazonian* trull.—3 *Henry VI.*, act i. scene 4.

The meaning of Amazon is by no means obscure, but, on the contrary, well known; though its etymology has never been satisfactorily traced. Its Greek origin from *a*, the negative prefix, and *μαζός*, the breast, from the supposed fact that these female soldiers cut off their breasts, so that they might have more freedom for the movements of their arms, when discharging their arrows in battle, is too absurd for credence. It has, nevertheless, been believed for more than a thousand years, and has been repeated ever since dictionaries were first compiled, and found its way into every European language that has adopted the word. It originated in a far older language than the Greek; in a corruption of the Keltic *amadan*, a fool, *amaideag*, a foolish woman, and *amadanach*, frantic, senseless, insane; epithets applied by our remote ancestors in primitive times to the conduct of women who unsexed themselves by volunteering for the bloody work of the rougher and sterner sex in battle. Metaphorically, the erroneous Greek derivation might be vindicated by the fact that women who thus degraded their sex, had no breasts for pity or tender feelings; but the literal derivation from the Keltic is more likely to be correct.



**An heirs.** "This uncommon expression of Shakspeare," says Nares, "has puzzled all the commentators. Nothing can be made of it without alteration."

*Host* (to Ford): My hand, bully! Thou shalt have egress and regress. Said I well? And thy name shall be Brook! It is a merry knight. Will you go *an heirs*?

*Shallow*: Have with you, mine host!—*Merry Wives of Windsor*, act ii. scene 1.

Nares thinks that the best conjecture as to the meaning seems to be, Will you *a neurt*? a provincial term for the nearest way, or directly. Theobald, Dyce, and Staunton think that *an heirs* is a misprint from the Dutch *mynheers*, though neither of them explains why the host of the "Garter" should use a Dutch word in the midst of his English. Malone proposed to substitute *and hear us!* as the true reading; while Stevens, not to be outdone in conjecture, hazarded the guess that it should read *an heroes!* or *on hearts!* Mr. Collier's annotation in the Perkins' folio misamended it into "Will you go *on here?*"

The Keltic vernacular in use in Warwickshire in Shakspeare's time may solve the mystery and clear up the doubt in the word *an uair*, which signifies now, immediately, at this hour; and is equivalent to the French *à l'heure* or *tout à l'heure*. There can be little doubt that this is the true meaning. *An*, as a prefix to words denoting fragments of time, is frequent in Keltic, as *an diugh*, to-day, *an de*, yesterday. Nares, though wrong in the etymology, guessed immediately, or directly, was the sense of the passage; and was right in the fact, though wrong in the reasoning. *An uair* in modern Gaelic signifies now; as in the phrase *air an uair*.

**Anon.** Immediately.

Or as a little snow tumbled about  
*Anon* becomes a mountain.

*King John*, act iii. scene 4.

Keltic *an* or *ain*, negative particle, and *am*, time; whence without time, or loss of time, or waste of time, or expenditure of time. Corrupted from *an*, *am* into *an*, *on*. The use of the



particle *an* in connection with time, or the measure of time, is frequent in Gaelic, as *an de*, yesterday, *an diugh*, to-day.

Johnson considered the derivation to be uncertain. Mr. Wedgwood endeavours to trace it to *an*, a corruption of one, and *on*, which he does not explain, but translates a "moment," and cites the phrase "ever and anon." Lye, a previous etymologist, derives it from the Anglo-Saxon *on an*, in one, "jugiter, continuo, sine tempore."

**Argosy.** This poetical word for a great ship can scarcely be called obsolete, though seldom used except in the mock heroic, or other pretentious style.

Your *argosies* with portly sail,  
Like signiors and rich burghers on the flood,  
Or as it were the pageants of the sea,  
Do overpeer the petty traffickers.

*Merchant of Venice*, act i. scene 1.

Alexander Pope was the first to suggest that the word was derived from *Argo*, the ship of Jason, an ingenious supposition which would be more worthy of acceptance if argosy appeared in any other language than the English. "The etymology," says Nares, "is very obscure. Sir Paul Rycaut supposed it to be a corruption of *Ragosie*, for a ship from Ragusa; but the derivation from Pope is confirmed by the use of *Argis* for a ship in Low Latin." But as Low Latin was nothing but Keltic, with the Latin terminations added to the original roots, the Low Latin on which Nares relies in support of Pope's idea, suggests a Keltic original. Whenever the word is used it means a large and powerful sea-going ship, and never a small skiff or boat that keeps near to the shore, or makes its way through inland waters. The word seems to have been originally employed to signify a mighty ship, from the Keltic words *ard*, great or high, *gaoth* (*gao*, *th* silent), a wind, and *sith* (*si*), swift, peaceful, or favourable; whence *ard-gao-si*, Anglicized into *argosy*, a ship constructed to brave the high and powerful winds of the ocean, as distinguished from the smaller craft and boats propelled by oars. If the word were derived from Jason's *Argo*, as seems easy

to imagine, it is at least singular that the English alone of all the nations of Europe should have adopted it. The Germans translate the word by *Karacke*, and the French by *caraque*, a great Portuguese ship.

**Arm gaunt.** This word is employed by Alexas when announcing to Cleopatra the approaching arrival of Antony :—

He nodded,  
And soberly did mount an *arm gaunt* steed,  
Who neighed so high, that what I would have spoke  
Was beastly dumb'd by him.

*Antony and Cleopatra*, act v. scene 1.

When Antony mounted the "arm gaunt steed," it neighed so loud, in the pride of bearing such a noble burden, that Alexas would not have heard his own voice if he had attempted to speak. The word has not been traced to any author but Shakspeare, and is usually considered a misprint. Hanmer suggested *arm girt*; Mason, *termagant*; Boaden, *arrogant*. Nares asserts that "some will have it to mean *lean-shouldered*, some *lean* with poverty, others *slender as one's arm*; while Warburton suggests *worn by military service*." But these conjectures are all wide of the mark, for the idea of the poet was evidently to describe a noble cavalier mounting a noble steed in triumph, and not bestriding a miserable hack; and, as Nares adds, the explanations "are inconsistent with the speech which is made to display the gallantry of a lover to his mistress."

Boaden's conjecture of *arrogant* would meet the sense if the word, as it stands, is a misprint. But if it be printed as Shakspeare must be supposed to have written it, there is a Keltic etymology which would explain its meaning, in *arm*, armour, and *gaunte*, bare or scanty; so that *arm gaunt* would signify a horse without a saddle or martial trappings, on whose bare back Antony mounted in the pride of his strength and manhood, to present himself before the lady of his heart, exercising the completest mastery over his war-horse, to gain favour in her eyes for his daring.

**Arrant.** Thorough, complete, wholly, entirely.

There's ne'er a villain dwelling in all Denmark,  
But he's an *arrant* knave.—*Hamlet*, act i. scene 5.

This word is neither obsolete nor obscure, but one in daily use and well understood. The etymology, however, has never been correctly traced. The common idea is that it is a corruption of the French *errant*, wandering, as in the phrase a "knight *errant*." But Shakspeare, in using "*arrant* knave," did not mean a wandering knave; nor do the writers of the present day, when they say, "*An arrant* falsehood," mean a wandering falsehood. The true root is the Keltic *urraanta*, thorough, complete, bold, audacious.

**Aroynt** or **Aroint** is peculiar to Shakspeare; occurs in no other author before or during his time; and is supposed, first in the passage in "*Macbeth*,"—

*Aroynt* thee, witch, the rump-fed ronyon cries,

and, second, in "*King Lear*,"—

Bid her alight,  
And her troth plight,  
*Aroint* thee, witch, aroint thee!

to signify avaunt! begone! By some *aroint* has been conjectured to be a misprint for *anoint*! and by others for "a rowan tree, witch!" the rowan, or mountain-ash, having been long considered a certain charm against the evil eye. Mr. Staunton rejects both these interpretations, and cites a north-country proverb, "*rynt* ye witch, quoth Bessie Locket to her mother," as justifying, by popular usage, the employment of *aroint* by Shakspeare. But this leaves the etymology undecided. The root is the Keltic *ath* (pronounced à), again, answering to the Latin *re* (used in the same sense in English), whence *ath-roinnte* (*à-roinnte*), redistributed, set apart. *Roinnte* is not only used as separated, but as an adjuration to separate or stand aside. It takes this sense in the proverb quoted by Mr. Staunton, and is confirmed by a correspondent of Mr. Halliwell ("*Archaic Dictionary*"), who writes, 1855:—

"The word *roint* is, or was thirty years ago, a common Lancashire provincialism. . . . It denotes an angry or insulting mode of saying 'stand aside,' 'get out of my way,' or 'out of my gate.'"

The word *ronyon*, and the phrase, "the rump-fed *ronyon*," in this passage of "Macbeth," has excited almost as much controversy as "aroint," with which, however, it has no connection. It occurs not only in "Macbeth," but in the "Merry Wives of Windsor:"—

Out of my doors, you witch ! you hag ! you baggage ! you pole-cat !  
you *ronyon* !

and in "As You Like It :"—

The *roynish* clown at whom so oft  
Your grace was wont to laugh, is also missing.

Misled by the epithet "rump-fed," or rumpéd—with a large rump—in the first quotation, Johnson imagined *ronyon* to be synonymous with bulky, to signify "a fat, bulky woman." Ash, a contemporary of Johnson, adopted the same idea, and added that the word was of uncertain origin. Bailey, a few years later, defined *ronyon* as a rake ; while others, equally uninformed, thought that *ronyon* had some occult connection with the French *rognon*, a kidney. *Ronyon* was in Shakspeare's time a term of contempt, implying manginess, or the condition of a dirty person with unkempt and matted hair, and afflicted with the itch. *Roynish*, like the French *rogneux*, meant mangy, and was derived, like the French word, from the Keltic *roinne*, the hair ; *roinneach*, hairy ; and *roinnidh*, a hairy person. The word appears in Rabelais as "*roigneux* : " "En tout se trouvai de plaisir plus que n'en ont les *roigneux* quand on les etrille."

**Asinego.** A stupid ass. In the Glossary to the Cornish dialect, the word is written *assineger*.

Thou sodden-witted lord ! Thou hast no more brains than I have in my elbows. An *asinego* may tutor thee.—*Troilus and Cressida*, act ii. scene 1.

This very unusual word is supposed to be derived from



the Portuguese, though the final syllables *nego* have no meaning in that language. Portuguese, like Spanish and Italian, is largely indebted to the Keltic ; and *asinego*, or more properly *assineger*, is traceable to the Keltic *asal*, ass, and *neo-geur*, stupid, dull, without sense.

**Atone.** Shakspeare and other writers of his time use this word in a sense different from that in which it is now employed. In the present day it signifies to expiate. Atonement is peculiarly English, and is rendered in French by *reconciliation*, *expiation*, *amende*, and in German by *biissen*, to compensate, to appease ; also by *genugthun*, to do enough. English philology has hitherto found no better root for it than "at-one," or make "at one," i.e. to reconcile two or more people who differ or are at enmity, and make them one in opinion or purpose. This derivation presupposes that the pronunciation of the first numeral *one* is *own* instead of *won*. This derivation has found acceptance from its theological, rather than from its etymological bearing, while another which has been derived from *attone*, or attune, has scarcely found any adherents. Three instances from Shakspeare seem, however, to strengthen the supposition that "tone" rather than "one" is the original root :—

The present need  
Seeks to *atone* me.

*Antony and Cleopatra*, act ii. scene 2.

Then there is mirth in heaven,  
When earthly things made even  
*Atone* together.—*As You Like It*, act v. scene 4.

He and Aufidius can no more *alone*  
Than violentest contrariety.

*Coriolanus*, act iv. scene 6.

In all these passages, and others that might be cited, *attune* would more fully meet the sense than *atone* or "at one," considered as expiation. Shakspeare and Massinger use the noun "atonement" in a sense somewhat different from that in which the former employs the verb *to atone*.

I am of the Church, and will be glad to do my benevolence to make *atonements* and compromises between you.—*Merry Wives of Windsor*, act i. scene 1.

If we do now make our *atonement* well,  
Our peace will, like a broken limb united,  
Be stronger for the breaking.

2 *Henry IV.*, act iv. scene 1.

Since your happiness,  
As you will have it, has alone dependence  
Upon her favour—from my soul, I wish you  
A fair *atonement*.

Massinger, *Duke of Milan*, act iv. scene 3.

Between the claims of "at-one" and "attune," as the true etymology of atone, there is little to choose. It must be said, however, that if either of these be the fundamental idea of the word, it is singular that a similar idea has not presided at the formation of a corresponding word in any of the languages of Europe. In the sense of reconciliation, with or without expiation, for wrong done or offence given, or the turning again to one another of friends who have been estranged, a derivation offers itself in the two Keltic words *ath* (à), *re* or again, and *toinn*, to turn; whence *ath-toinn* (à-toin), to turn again, or return to the first feelings of amity and good-will. This derivation meets the sense of all the quoted passages. The truth is that the English "atone" has two meanings, expiation and reconciliation, and may spring from a different source in each. In the sentence quoted from Shakespeare by Johnson, in his Dictionary, who inclines to the derivation from "at-one,"—

He seeks to make *atonement*

Between the Duke of Gloucester and your brothers,

the word clearly means reconciliation, and can be best accounted for by the Keltic etymology.

**Auburn.** There is some doubt as to the meaning of the word "auburn," as applied to the hair by Shakspeare and the writers of his time. Shakspeare has "her hair is *auburn*, mine is perfect yellow," which Johnson defines to be of a "tan" colour, from the French *aubour*, the bark of

a tree; a sense, however, in which the word is not used. *Aubour*, according to Bescherelle, is from the Latin *albus*, white (more commonly written *aubier*), which modern French and English dictionaries render by "tender and whitish wood," between the bark and the heart of a tree. Todd, in his corrected and extended edition of Johnson, cites Pembroke's "Arcadia" in support of the derivation from *albus*,—

His faire *auberne* hair, had nothing upon it but white ribbon.

Nares seems to be of opinion that *faire*, in this passage, signifies white; but it may possibly mean beautiful, which, however, the hair might be if it were brown or black. He adds justly that modern ideas of *auburn* are very fluctuating and uncertain, and that the word is often taken for brown. The French dictionaries render the word by *brun obscur*; the German have it *nuss-braun*, nut-brown, and *dunkel braun*, dark brown; and the Italian by *color nereggiati*, a colour approaching to black. The word is exclusively English, and is not derived from the Teutonic sources of the language. The beautiful ballad by an unknown author of the year 1521, the "Nut-brown Maid," would lead most lovers of poetry—were it only for the sake of that exquisite poem—to believe that auburn and nut-brown are synonymous, as the Germans seem to think. Being an English word not derived from the German, the French, or the classical languages, its origin must be looked for in the Keltic, where we find *or*, gold or golden, and *burn*, a stream; whence in bardic and poetical phraseology, the fair hair of a Keltic maiden, flowing like a golden stream down her back. This derivation is only put forward as a suggestion which, whatever may be its etymological value, is more pleasing than those of Johnson and Todd, or of Mr. Wedgwood, who adopts that of Todd; or of Worcester's and other modern dictionaries, who trace the root of the second syllable from *byrnan*, to burn with fire, as if auburn hair were of a fiery red. This derivation, it will be remarked, leaves the first syllable *au* unaccounted for, which

is supplied by that which traces it to the Keltic. Possibly, however, the word may be half Keltic, half Saxon, from *or* and *brown*, golden brown, which is the colour, and not white or flaxen, which is popularly associated with the epithet.

**Aunt.** It appears from Shakspeare, Ben Jonson, and some of their contemporaries that "aunt" was a slang expression of the time for a concubine, an abandoned woman, or the keeper of a house of ill-fame. Mr. Staunton says aunts mean "wenches."

The lark, that tirra-lirra chaunts,  
With ho ! with hey ! the thrush and the jay,  
Are summer songs for me and my *aunts*,  
As we lie tumbling in the hay.

*Winter's Tale*, act iv. scene 2.

The wisest *aunt*, telling her saddest tale,  
Sometimes for three-foot stool mistaketh me.  
Then slip I from her bum, down slippeth she !

Puck, in *Midsummer Night's Dream*, act ii. scene 1.

I need not say bawd, for every one knows what *aunt* stands for.—Middleton's *Trick to Catch the Old One*.

"Uncle" and "aunt" are names that are used to this day in the slang of the people in England and France. In England, "uncle" stands for pawnbroker; and in France, "tante" or aunt represents the "Mont de Piété," which exercises the functions of that particular English tradesman. But there is evidently no allusion to this supposed relative, in the word as used in the sixteenth and seventeenth centuries, as the context in the passages from Shakspeare and Middleton sufficiently proves. In the song of Autolycus it clearly means young women—or wenches, as Mr. Staunton translates the word. If we remember that in the slang of the present day, "flame" signifies a sweetheart, we may, perhaps, find reason to suspect that the same idea underlies the Shakspearean word, and that its etymology is to be found in the Keltic *ainteas*, flame, heat, ardour, amorous passion; and *ain-teth*, ardent, hot.



## B.

**Baccare.** Gremio, the old gentleman who, in the "Taming of the Shrew," is one of the suitors for the love of Bianca, reproves Petruchio for his eagerness in paying his court to the Shrew. He says,—

Saving your tale, Petruchio, I pray,  
Let us that are poor petitioners, speak too.  
*Baccare!* you are marvellous forward!

Mr. Staunton says that *Baccare!* is an old proverbial saying of doubtful derivation, but meaning "to stand back."

*Backare*, quoth Mortimer to his sow.  
Went the sow back at his bidding, d'y'e trow?

Heywood's *Book of Proverbs*.

Mr. Charles Knight says that some commentators derive *baccare* from an Italian verb *baccare*, but as there is no such verb in that language, he conjectures that it comes from *back*, and *ar*, the first syllable of *aroynt!* and that it is pure Saxon and means to go back! To "stand back" and "go back" would suit the sense of the passage in which it occurs. But as Shakspeare only uses the word once, and evidently as a vulgarism—understood of the people—of which there was no need in the sense of "back," "backwards," or "stand back," it may be permissible to inquire whether, like so many other words which he from time to time employed, and which have set all Teutonic derivation at defiance, it may not have been of Keltic origin? In the text of Shakspeare, *baccare* must be pronounced in three syllables, and not in *two*, like Mr. Charles Knight's *backar*. In Keltic, *bagaire* (*c* and *g* are almost identical in sound) means a greedy person, a glutton. Might not this have been the word used by Mortimer to his sow, in the pre-Shakspearean proverb? And would it not suit as exactly as "go back," the sense of the reproof of Gremio to the *greedy* Petruchio?—greedy of the possession of Katherine. The question by Heywood in the Proverbs,—

Went the sow *back* at his bidding?

may be nothing but a pun upon the Keltic word by a Saxon

or Englishman—working upon the sound rather than upon the sense of the word on which he founded his witticism.

The old language of the pre-Saxon English provides another possible derivation in *bac*, to hinder, to prevent—the modern baulk; and *bacaire*, a preventer, a hinderer, an obstructor. It is difficult, if not impossible, to decide which of these two roots is correct; but either is preferable to *back*.

**Baffle.** The modern meaning of this word is to fail, to circumvent, to defeat. Shakspeare uses it in this sense in "Richard II.," act i. scene 1; but in 1st "Henry IV." he employs it in the long obsolete sense of degrading a knight who had been guilty of an unknightly action. The recreant knight was hung by the heels for a short space, and in that position beaten with rods—or *baffled*.

Call me villain! and *baffle* me.—1 *Henry IV.*, act i. scene 2.

And after all for greater infamie  
Him by his heels he hung upon a tree,  
And *bafful'd* so, that all which passed by  
The picture of his punishment might see.

*Faerie Queene*, Book vi.

Hall's "Chronicle" says the word *bafful*, and the practice which it designated, was in use among the Scots. "And furthermore the Erle bade the herauld to say to his master, that if he for his part kept not the appointment, then he was content that the Scots should *bafful* him, which is a great reproach among the Scots, and is used when a man is openly perjured, and then they make of him an image painted, reversed with the heels upward."

Nares derives *baffle* in this sense from the French *baffouer* or *baffoler*. *Baffouer* signifies the vulgar English, to chaff; or according to Bescherelle, "traiter quelqu'un avec une mocquerie outrageante et d daigneuse," which is not the sense of the English *baffle*, as applied to the degradation of a knight. *Baffoler* does not appear in the French dictionaries, old or new. Halliwell says that in the "Muse's Looking Glass," *baffle* signifies to beat, in which sense it occurs in Moor's "Suffolk Words:" "Corn knocked about by the wind, is in that county said to be *baffled*."

Baffled, in the ignominious and obsolete sense of the word—as distinguished from the modern baffle, to circumvent or defeat—is derived from the Keltic *baoth* (the *th* silent), wicked, profane, false, perjured; and *buail*, with the aspirate *bhuail* (pronounced *vuail* or *fuail*), to beat, to strike, to punish. Mr. Wedgwood's derivation from the Scottish *buagh*, insipid, has not the remotest connection with either the ancient or the modern meaning. Another derivation is possible from the Keltic *ba-bhuail*, *ba*, death, and *bhuail*, to beat; i.e. baffle, to beat to death.

**Baldrick** or **Baudrick**. A poetical word which Johnson declares to be of "uncertain etymology," and which signifies an ornamented belt or girdle.

Around his breast a *baldrick* brave he wore,  
That shined like twinkling stars.

Spenser's *Faerie Queene*.

I will have a recheat window in my forehead, or hang my bugle in an invisible *baldrick*.—*Much Ado about Nothing*, act i. scene 1.

In another passage Spenser describes the Zodiac as "the *baldrick* of the skies." If Johnson had known anything of the Keltic languages, he might have discovered the etymology of *baldrick* in the Keltic *balt*, a border, a fringe, a belt; and *righ*, a king, the king's belt or a royal belt. The word was sometimes employed for a sword-belt, and at others for a collar. Mr. Halliwell says "there are several instances where it would seem to have been merely a strap round the neck; though it was then generally passed round one side of the neck and under the opposite arm." Worcester derived the word from the Low Latin *baldricus*; but was not aware that Low Latin was Keltic with Latin terminations superadded.

**Bale**. Evil, injury, misfortune, grief, calamity; *baleful*, hurtful, injurious. This word is nearly obsolete, but sometimes occurs in poetical composition.

Rome and her rats are at the point of battle:  
One side must have *bale*.—*Coriolanus*.

Amid my *bale*, I bathe in blisse;  
I sing in heaven, I sink in hell.

Gasgoigne, *Strange Passion*.

Etymologists have travelled as far as Iceland to find the source of this once common English word, which might have been found nearer home, in the Keltic *baoghal* (*gh* silent—*baó-al*), peril, danger, of bad effect, *baoghalach* (*baó-lach*), destructive, injurious, dangerous.

**Banquet.** Shakspeare and his contemporaries generally used this word to describe a more than usually pretentious and magnificent dinner. But its original meaning, as something distinct from a dinner, had not become wholly obsolete, as appears from Massinger's "Unnatural Combat :"—

We'll *dine* in the great room, but let the music and *banquet* be prepared here.

It is evident from this passage that a dinner was not a banquet. The difference is explained by Nares, who says : "What we now call the *dessert* was in early times called the *banquet*, which was placed in a separate room, to which the guests removed after they had dined." No etymology of the word has yet been given, except the very unsatisfactory one from *banco*, a bench. In former times the knights, warriors, and gallants admitted no ladies to their dinner tables, where rough conviviality and deep drinking were the rule, as it continued to be until days almost within living memory. On great festive occasions, when it was desired to entertain the ladies, a more elegant and less substantial repast was served in an adjoining room, when the gentlemen, after they had drunk sufficiently, removed to enjoy such female society as they were fit for. Fruits, sweetmeats, cakes, and other similar delicacies, including libations less potent than were usual at dinners, were provided. From the presence of ladies was derived the Keltic appellation of the repast ; an appellation which still remains, though the original meaning has been lost, or was obsolescent even in the Elizabethan era. In the Keltic and Gaelic vernacular, *ban* signifies a woman, a lady ; and *cead* (*c* pronounced as *k*) signifies leave or permission ; whence *ban-cead*, corrupted into *banquet*, a repast of which



*ladies were invited* to partake. In Gaelic, as still spoken in the Highlands of Scotland, and in Ireland, *bainnse* or *banais* signifies a wedding, and *bainseachd*, a wedding feast, a banquet.

In the Scottish Lowlands, banquet is still used as signifying a minor, but more elegant repast than a dinner. After the unveiling of the statue of Robert Bruce on the Castle Hill, Stirling, in 1878, the principal guests were invited to a *banquet* at an early hour in the afternoon, when the repast consisted of cakes, fruit, and wine only. The formal dinner in honour of the occasion took place at a later hour in the evening.

**Barbason.** A name of the foul fiend.

*Amaimon* sounds well ; Lucifer well ; Barbason well ; yet they are devil's additions—the names of fiends.—*Merry Wives of Windsor*, act ii. scene 2.

Nares says of this word : " Shakspeare must have found it somewhere—which will probably be discovered." The discovery, however, has not been made. It seems to be of Keltic origin, said to be a compound of *barba*, *borb*, *bruibe*, fierce, vindictive, revengeful ; and *sonn*, a strong man, a champion, an adversary.

**Barley break** or **Barli-break.** The name of an old and popular rural pastime for young people, in use in the Elizabethan period, and mentioned by Massinger, Sir Philip Sidney, Ben Jonson, Suckling, Herrick, and other poets. It was also known in Scotland as *barli-braikis*. It is fully described by Nares as well as by Gifford, who says in a note to a passage in Massinger, that it was played by three couples, one of each sex, on a piece of ground divided into three compartments, of which the middle one was called " Hell," the two occupants of which had to catch, or try to catch the occupants of the two other compartments ; and so release themselves from " hell " by placing their captives in it.

It is thus described in Sidney's "Arcadia :"—

Then couples three he straight allotted there ;  
They of both ends the middle two do fly,

The two that in mid-place, hell callèd, were,  
Must strive with waiting foot and watching eye  
To catch of them, and then, to *hell*, to beare,  
That they, as well as they, *hell* may supply.

The game appears to have been of Keltic antiquity, and consequently bears a Keltic name ; for the Teutonic *barley* and *break*, in the Teutonic sense of the words, fail to explain or even to suggest a description. The Keltic, however, supplies a clue, in *beir*, to snatch, to seize, to lay hold of ; and *lethbhreach*, pronounced *lé-breach*, a mate, a comrade, one of a pair or couple ; whence *beir-lé-breach*, corrupted into Teutonic *barley break*, to seize one or both of the couple (on either side of the middle or *hell*) and place them in the captivity of the evilly designated spot, till they could in turn release themselves by the same process. The word "hell" is still used at St. Andrew's, in Fife, by players at the national game of Golf, to signify a certain part of the ground which offers more than usual difficulties to the players. It may be interesting to note that "hell," in these instances, is not derived from the idea commonly attached to the word, as a place of punishment and torment for the wicked, but that it is simply a corruption of the Keltic *toll* (aspirated *tholl*, and pronounced *hole*). It might be curious to ascertain whether the modern *hell*, and all the ideas attached to it, is not a rendering, with superstitious horrors superadded to it, of "hole," a hollow, the grave.

**Baslarde** or **Basiliarde** signifies a short sword, dagger, or spear.

With our *baslarden* bright  
We came to parley of the public weal.

*Mirror for Magistrates.*

The mayor drew his *basiliarde*, and grievously wounded Wat (Tyler) in the neck.—Stowe's *London*, 1599.

The statute of 12 Richard II. wills that no servant of husbandry, no labourer, nor servant of artificer or victualler shall bear *baselarde*, dagger, nor spere, on pain of forfeiture.—*Censura Lit.*, quoted in Nares.

From the Low Latin *baselardes*, a Keltic word with a Latin termination, derived from *bas*, the palm of the hand, and *sleagh*, a spear ; i.e. *bas-sleagh* corrupted into *baslarde*

(to soften the guttural), a hand-spear. Mr. Thomas Wright, in his "Dictionary of Obsolete English," says that a *baslard* was a long dagger usually suspended from the girdle, and that in 1403 it was ordained that no person should use one, decorated with silver, unless he were possessed of the yearly income of £20.

**Bauble.** A trinket, a toy, a plaything, a personal adornment of jewels, ribbons, &c. The word seems to have been applied originally to a kind of mock sceptre or badge of office, wielded by the professional fools of former times, who formed a part of the household of kings and great nobles, and even of the Lord Mayor of London in the days gone by—when the Lords Mayor held up their heads among the greatest of the land. Nares quotes three pertinent examples of its use :—

An idiot holds his *bauble* for a god.—*Titus Andronicus*, act v. sc. 1.

If every fool should wear (bear) a *bauble*, fuel would be dear.—Ray's *Proverbs*.

It would be fitter for you to have found a fool's coat and a *bauble*.—*Old Play*.

The wand or bauble of the professional fool was generally ornamented with fringes, hanging tassels, and small bells. The word is traceable to the Keltic *ba*, a fool, and *ball* or *buile*, an instrument, an implement, a tool, whence *ba-ball* or *babuile*, a fool's implement. The fringe, ribbons, bells, and other decorations usually appended to it were afterwards, by extension of meaning, employed to designate any trifling or intrinsically worthless ornaments of the person or of an office—as when Cromwell said of the mace, placed on the table of the House of Commons before the Speaker : "Take away that *bauble*."

**Bawcock.** A familiar term of endearment for a child.

Why, how now, my *bawcock* ! how dost thou, chuck ?

(Sir Toby Belch to Malvolio.)

*Twelfth Night*, act iii. scene 4.

Why, that's my *bawcock* ! what has smudg'd thy nose ?

(Leontes to his little son Mamilius.)

*Winter's Tale*, act i. scene 2.

Good *bawcock*, bate thy rage ! use levity, sweet chuck !  
(Pistol to Fluellin.)

*Henry V.*, act iii. scene 2.

It has been suggested by commentators that *bawcock* is an indecent corruption either of the French *beau-coq* or the English *boy-cock*. The word seems to have had its origin in the nursery, where the Keltic wives of Saxon husbands preserved the language of their British ancestors. In Keltic, *boidheach* (pronounced *boi-yach*) signified handsome, fine, comely, beautiful ; and *boidche* (*boi-che*), beauty, easily corrupted by the Teutonic English into *bawcock*. Thus Leontes, in calling his little boy *bawcock*, merely meant to call him beauty or "pretty one !" and Sir Toby Belch, in applying the same epithet to the foolish steward Malvolio, who imagined that the Lady Olivia was enamoured of him for his personal graces, intended to mock him for the beauty which he did not possess.

**Beagle.** Erroneously given as "Bagle" in the Archaic Dictionary of the usually correct Mr. Thomas Wright. The term is applied to the pert serving-maid Maria in "Twelfth Night," act ii. scene 2 :—

She's a beagle, true bred, and one that adores me.

The word is from the French *begueule*, an impudent, scolding woman. *Benglant*, a roarer, is a term applied in concerts to the loud-voiced singers, such as females at the Parisian *cafés chantants*. Menage absurdly derives it from the Latin *baula*, a stork. It is more probably from the Gaelic *bo*, an ox or bull ; and *gul*, a voice.

**Bean.** This word, in the Elizabethan era, was often used in a sense different from that of its ordinary meaning as a vegetable, as in the phrases quoted by Nares : "Not to care a *bean* for anybody," "To sow *beans* in the wind," and "Three blue *beans* in a blue bladder." Nares quotes the following examples :—

It is not for idleness that men sow *beans* in the wind.—*The Marriage of Wit and Wisdom*.

I do not reck one *bean* for all.—Cartwright's *Ordinary* (1651).



Hark ! dost rattle ?

Yes ! like three blue *beans* in a blue bladder—rattle, bladder, rattle.

*Old Fortunatus.*

"Of this last whimsical construction of words," remarks Nares, "it may not now be easy to discover the origin ; but at least it is of long standing." A probable clue is to be found in the Keltic, *binn*, a judgment, an opinion ; *blaodh*, noisy, chattering, rattling talk ; *bladair*, a sycophant, a flatterer, a blockhead.

Thus if *bean* be from *binn*, an opinion, "I don't care a *bean*" means "I don't care even an opinion ;" and "to sow *beans* in the wind," to throw opinions to the wind. The phrase of "Three blue beans in a blue bladder" would resolve itself into "Three noisy opinions by a blockhead."

**Belswagger.** The word appears in Beaumont and Fletcher, and in the "World in the Moon," an opera (1697). In the latter is the following passage :—

Mean? Why here has been a young *belswagger*, a great *he-rogue*, with your daughter, sir.

Nares cites "St. Belswagger," and adds that "the history of this personage is a desideratum." The word appears to be the Gaelic *beulach*, fair-spoken, from *beul* (or *bel*), a mouth ; and *sugair*, a merry fellow, a droll fellow. From these appears to come *belswagger*, a fair-spoken gallant, a merry fellow, particularly to be guarded against by "your daughter, sir." In Flemish *Zwager*, and in German *Schwager*, signifies a brother-in-law ; a word that, in default of a Keltic derivation, has been supposed to supply a clue to the lost etymology.

**Bete, Batten.** The first of these obsolete and pre-Saxon words occurs in Chaucer, and is frequent in the Scottish poets.

I will do sacrifice and fires *bete*.—Chaucer, *The Knight's Tale*.

Picking up peats to *bete* his ingle.—Allan Ramsay.

The second word appears in Shakspeare, when Hamlet shows his father's portrait to his mother, and asks her indignantly to compare it with that of her second husband.

Have you eyes ?

Could you on this fair mountain cease to feed  
And *batten* on this moor ?

Both *bete* and *batten* signify to feed ; *bete* is to feed a fire with fuel, and *batten*, in like manner, is to feed a living organism. The root is the Keltic *biadh*, food or to feed. The Kymric *bwyd* has the same meaning. In the passage from Hamlet, the received text is :—

Could you this fair mountain *leave* to feed  
And *batten* on this moor ?

If it were not for the word “on,” the reading might be accepted as accurate. “Leave” seems to be a misprint for “cease.”

**Bezonian.** This word is used by Pistol, in “King Henry IV.,” who asks Shallow, ignorant of the death of the king :—

Under which king, *Bezonian* ? speak or die !

Mr. Staunton says Bezonian is a “term of contempt derived, it is thought, from the Italian *bisogno*, which Cotgrave renders a filthy knave or clown, a rascal, a base-humoured scoundrel.” Mr. Halliwell says that Bezonian is “a beggar, a scoundrel,” and adds that the word is frequently used by the old dramatists. But the derivation from *bisogno*, which merely signifies want, or pecuniary distress, is scarcely satisfactory. The word is probably derived from the Keltic or Gaelic *baois*, lust, grossness, wickedness ; the German *böse*, bad, wicked. Shakspeare, in Coriolanus, act iii. scene 1, has :—

How shall the *bisson* multitude digest  
The senate’s courtesy ?

Here *bisson* seems to be the root of the word which he afterwards expands into *bezonian*.

In the excellent translation of Rabelais by Sir Thomas Urquhart, he uses, in the dirty rhymes of Gargantua, *toun*—the Gaelic *ton*—in the sense of posterior, which proves that in the time of Sir Thomas this common Keltic and Gaelic word was understood in English. *Bysun*, *beson*, or *bysin*,

in Jamieson's Scottish Dictionary, is defined as a term of contempt for the lower class of prostitute, which leads to the inference that the Lowland Scotch word was of the same Gaelic origin as *bezonian*. In French plays the vulgar word for the posterior is an abusive epithet for an unchaste woman. "*Le droit de culage*" was the vulgar term for an infamous privilege claimed, but for the credit of humanity it must be owned, seldom exercised by the old French nobility, in the happily bygone times of feudalism ; all of which instances of the use of the word *thon* (*hone*), in a libidinous sense, lend countenance to the supposition that *bezonian* was a compound Keltic word with the sense above attributed to it.

**Bias.** In "*Troilus and Cressida*," act iv. scene 5, Ajax in the Grecian camp calls to the trumpeter,—

Thou trumpet ! there's my purse.  
Now crack thy lungs, and split thy brazen pipe !  
Blow, villain, till thy spher'd *bias* cheek  
Outswell the cholic of puffed Aquilon.  
Come, stretch thy chest, and let thy eyes spout blood,  
Thou blow'st for Hector.

Johnson interprets *bias*, in this passage, as swelling out like the *bias* of a bowl—meaning, apparently, that *bias* is a rim. Mr. Staunton quotes this explanation without comment. But this can hardly be the meaning, for a *bias* is not a swelling, and the three words *spher'd*, *puffed*, and *outswell*, that occur in the speech of Ajax, seem to forbid the use of an unnecessary synonym. The modern sense of *bias*—to incline—does not accord with the idea conveyed by Ajax ; neither does it fit in with the ancient meaning given to it by Shakspeare himself in the same play, where he uses the phrase "*bias* and thwart" in the sense of the present day. It was probably derived from, and synonymous with the Keltic (Gaelic) *bathais*—*th* silent (pronounced *ba-ais*), pride, arrogance. If the word "arrogant" could be accepted as the meaning intended by the poet, the passage would gain in beauty.

**Bilboes** or **Bilbo**. A name for a sword, supposed to

have been manufactured at Bilbao, in Spain, and to have derived its name from that city. The plural, *bilboes*, appears to have been the original designation of the implement—whatever it may have been—and to have been corrupted into *bilbo*, when the first meaning had become obscure, in order to mark a distinction between the singular and the plural. The word has another and different signification, in the shape of *bilbo*, a place of confinement for cattle, to prevent them from straying. *Bilbo*, as a sword or warlike weapon, has become wholly obsolete, but “in the bilboes” is still a recognized phrase for imprisonment or captivity. The words, though identical in sound, are not from the same source.

Shakspeare uses the word in both senses. In the “Merry Wives of Windsor,” act iii. scene 5, Falstaff, who narrates his misadventure in the buck-basket, compares himself to a “good *bilbo*, in the circumference of a peck, hilt to point;” that is, like a sword of finely tempered steel, that could be bent into a hoop. In “Hamlet,” act v. scene 2, Hamlet says to Horatio,—

Methought I lay  
Worse than the mutineers in the *bilboes*.

*Bilbo*, in the sense of a sword or rapier, has been too easily accepted by etymologists as taking its name from Bilbao. The first syllable, spelled usually *bill*, gives its name to many sharp instruments, among others to a kind of axe, halbert, or pike formerly carried by the English infantry, and afterwards by watchmen.

Lo ! with a band of bowmen and of pikes,  
Brown *bills* and targeteers four hundred strong,  
I come. *Edward II.* (Old Play).

A *bill* is also a kind of crooked hatchet, used by gardeners ; a hand-*bill*, a *bill*-hook, and a hedging-*bill* are similar instances. A sword and a battle-axe were both called *bills*; so that the word may be considered a generic name for any sharp-cutting implement, whether employed for warlike or peaceful purposes. It is derived from the Gaelic *buail*, to strike, to smite, to thrust, to stab. The second



syllable, *bo*, is corrupted and abbreviated from *bos*, the hand ; whence *bilbo*, a rapier or small sword to be carried in the hand. It has been considered by Shakspearean commentators that the *bilboes*—supposed to come from Bilbao—were famous for their fine-tempered blades. In a note on the passage where Pistol, in the first act of the “Merry Wives of Windsor,” called Slender a “*latten bilbo*,” Mr. Howard Staunton explains that “*latten* was a mixed metal akin to brass, and that the phrase means a sword wanting both edge and temper.” As it is extremely unlikely that a sword-blade was ever made of brass, it is most probable that *latten* was a misprint for *lathen*, or of *lathe*, referring to a wooden sword such as that wielded by the harlequin of a pantomime.

*Bilboes*, in the sense of a place of punishment, is a word of totally different origin. It is still in use among sailors, as in the lines of Charles Dibdin :—

When in the *bilboes* I was penn'd  
For serving of a worthless friend,  
And every creature from me ran ;  
No ship performing quarantine  
Was ever so deserted seen ;  
None hailed me, woman, child, or man.

Mr. Halliwell says “the *bilboes* were a kind of stocks used at sea for the punishment of offenders ;” adding that “a wooden piece of machinery for confining the heads of sheep or cattle was formerly so called.”

Here, again, the Gaelic language supplies the etymology in *buaile*, a fold, a pen, a stall ; and *bo*, a cow ; whence *buailebo*, or *bilbo*, a cow-stall. The same language has *buaile-each*, a stable or stall for horses.

**Bladed corn.** In Macbeth's adjuration to the Witches, act iv. scene 1, he speaks of *bladed corn* :—

Answer me !  
Though you untie the winds, and let them fight  
Against the churches ; though the yeasty waves  
Confound and swallow navigation up ;  
Though *bladed* corn be lodged ; and trees blow down,  
And castles topple on their warders' heads.

The question arises, What is meant by *bladed* corn? Mr. Collier's annotation in the Perkins folio suggests *bleaded*, perhaps from *bleed*, employed in the sense of "to yield abundantly," which Mr. Thomas Wright cites in his "Dictionary of Local and Provincial English." Mr. Howard Staunton states "that in Scot's 'Discoveries of Witchcraft'"—a work which he supposes that Shakspeare was undoubtedly well read in—"the witches 'transfere corn in the *blade*, from one place to another, and that as soon as standing corn shoots up to a *blade*, it is in danger of scathe by a tempest.'" These comments, however, do not clear up the mystery. The epithet *bladed* has a much simpler origin than these commentators suppose, and simply means corn that is laid, or blown down by the wind and beaten by the rain. The word still current in Scotland, viz. *blaud*, is used by Robert Burns, Sir Walter Scott, and other Scottish writers.

This day Mackillop takes the flail,  
And he's the boy will *blaud* her.

Burns, *The Ordination*.

To see the Buckie Burn run bluid,  
And *blauding* a' the corn.

Old Aberdeenshire Ballad.

"Corn," says Jamieson in his Scottish Dictionary, "is said to be *bleaddit* when overthrown by the wind." The root is the Keltic *bladhachd*, to overthrow, to lay flat, to beat down; *bladhaid*, to bluster, to storm; *blaodh*, a loud wind, a tempest. The constant reiteration of the idea of storm in the passage quoted from "Macbeth," points to the true origin of the word, which, when thus understood, adds new force and beauty to the passage.

**Blazon.** To proclaim, to make manifest; also to set forth the praise of any person who merits it by his eminent virtues or achievements.

Thy tongue, thy face, thy limbs, action and spirit,  
Do give thee fivefold *blazon*.

*Twelfth Night*, act iv. scene 5.

What's this but libelling against the senate,  
And *blazoning* our injustice everywhere.

*Titus Andronicus*, act iv. scene 4.

If the measure of thy joy

Be heaped like mine, and that thy skill be more,

To *blazon* it.

*Romeo and Juliet*, act ii. scene 6.

Some English philologists derive *blazon* from *blaze*, a flame ; others from the Teutonic *blasen*, to blow. Littré and Brachet, the French etymologists, derive *blazon*, a coat of-arms, from the German *blasen*, to blow the trumpet. The true origin is from the Keltic *blos*, open, plain, manifest ; *blosom*, to make manifest. The use of the word in heraldry is traceable to the same root ; an emblazonment or coat-of-arms is to make known or proclaim to the world the rank, style, or status of the person who is entitled to the blazon. In America, the backwoodsmen, when they explore a trackless forest, mark the trunks of the trees, by stripping a portion of the bark, along the way which they take, as a guide to those who may follow, which mark they call a "blaze," from the Keltic *blos*. The word has no relation to "flame" or "blast," but simply signifies a sign to make plain and manifest the way which they had taken. This sense of the word corresponds entirely with its use by Shakspeare.

**Blar-eyed.** Shakspeare, by the error or ignorance of his printers, is made in "The Tempest" to speak, through the mouth of Prospero, of the "blue-eyed" hag Sycorax. "Blue-eyed" is a term usually reserved for youth and beauty, and not applied to old women, and especially to such ugly old women as Sycorax. It has been suggested that Shakspeare, in this instance, wrote "blear-eyed." The epithet "blear" is a curious, but by no means singular instance of the ignorance and ingenuity of English etymologists, who will not, or cannot look beyond the Teutonic elements of the English language for the origin of peculiarly English words. It has been derived from the Flemish *blarren*, to weep, to roar, and is supposed, in the phrase blar-eyed, to signify an eye red with weeping. It has

also been derived from the Dutch *blaer* and Swedish *blacre*, a blister; and as a last resource, from *blur*, a blot or smear. A more probable origin still remains to be discovered, and is possibly to be found in the Keltic *blar*, pale, colourless.

**Bloat.** The phrase "bloat king," applied by Hamlet to his father's murderer and usurper of his throne, has hitherto been explained by *bloated*, or swollen up by pride or intemperance.

Let the *bloat* king  
Pinch wanton on your cheek,—call you his mouse,—  
Or paddling in your neck with his damned fingers,  
Make you to ravel all the matter out.

*Hamlet*, act iii. scene 4.

*Bloated*, in the modern sense of it, would suit the sense of the passage; but *bloat* used as an adjective suggests further inquiry, as it is peculiar to Shakspeare. To *bloat* is to dry a fish in the smoke (whence bloater), examples of which word are quoted by Nares from Beaumont and Fletcher, and Ben Jonson; but this is evidently not the sense in which the word is employed by Hamlet, in which, if it bears the interpretation commonly conceded, it means to swell out: Without contesting the accuracy of the derivation, it may be interesting, in considering the fact that Shakspeare stands alone in the use of *bloat* as an adjective, to ask whether the word may not possibly come from a wholly different and hitherto unsuspected source. In an earlier part of the same scene, Hamlet, in his passionate reproaches to his mother, says of the king,—

A murderer and a villain,  
A slave that is not *twentieth part the tithe*  
Of your precedent lord : a vice of kings—

• • •  
A king of *shreds and patches*!

In Gaelic, *blويد* signifies a fragment, a shred, a bit, a small portion. If this be the true solution of the phrase, of a vice-king, or viceroi, not wholly a king, a king only by possession and not by right, it would convey a stronger animadversion upon the king than the epithet of "bloated"



applied to his personal appearance. In Irish Gaelic of the present day, *blodh* signifies a fragment, and *blodhach*, broken to pieces, smashed, pulverized.

**Blood-boultered, or Blood-boltered.** Many attempts have been made by successive critics and commentators to explain this singular phrase, which occurs nowhere but in Shakspeare. Some have held that *boultered* signified clotted, others matted, others stained, and others again spotted—either of which might explain the sense of the passage, but all of which are mere conjectures. "The term," according to Malone, "is well known in Warwickshire. When a horse, sheep, or other animal perspires much, and any of the hair or wool, in consequence of such perspiration, becomes matted, he is said to be *boltered*; and whenever the blood issues out and coagulates, the beast is said to be blood-*boltered*."

Horrible sight ! Now, I see 'tis true,  
For the *blood-boltered* Banquo smiles on me,  
And points at them for his.

*Macbeth*, act iv. scene 1.

*Boltered* is not traceable to any of the Teutonic sources of the English language, but exists in the Keltic vernacular of Shakspeare's native county of Warwick, as Malone asserts. The reference to *perspiration*, of so extreme a degree as to mat or clot the wool of a sheep, or the hair of other animals, supplies a clue to the idea involved in the word.

In Gaelic, *bol* signifies to scent, to smell; and *bolte*, smelled, scented, tainted; *boltanas*, a smell—good or evil; *boltrach*, a rank smell. It is not asserted that this etymology solves the mystery of the word, but only that it may help towards that end; and that Shakspeare may have meant blood-tainted, or smelling of blood, quite as easily as he may have meant blood-spotted, clotted, smeared, stained, &c., as the commentators have supposed.

**Bloue.** A blast, or loud sound, either of the stormy wind or a wind instrument.

Like rude and raging waves,  
Roused with the fervent *blor*  
Of the east and south winds.

Chapman's *Homer*.

This word survives in "blare," which has the same meaning, and is specially applied to the loud sound of a trumpet. English philologists derive it from the Dutch and Flemish *blarren*, to bellow or low like cattle; a kindred word to the original and more poetical word, in the Keltic, *blor*, a loud noise; *blorach*, noisy, clamorous; *blorachan*, a blusterer, a noisy and disagreeable person. To "blurt" or "blurt out" is apparently derived from the same word. Shakspeare has "blurt at:"—

None would look at her,  
But cast their gazes on Marina's face,  
While ours was *blurled* at.

*Pericles*, act iv. scene 4.

**Bocardo.** The vitality of the Keltic element in the English language is curiously shown in the word Bocardo, the name of the old north gate of Oxford, demolished in 1771. Latimer was imprisoned in it before his martyrdom; and its use as a place of confinement, says Nares, "was sometimes made a general term for a prison." Nares doubts whether or not it was thus named from some jocular allusion to the Aristotelian syllogism in "Bocardo." The Keltic derivation clears up the obscurity on which Nares was unable to throw any light, in *bogha*, a vault, *boghta*, vaulted, and *ard*, high; whence *bogh-arda*, the high vault, applied to the gate with "a high vaulted chamber."

**Bodkin.** The *bodkin* that Shakspeare mentions in the beautiful soliloquy of Hamlet, "To be or not to be," was not the little instrument used by sempstresses and tailors, and which monopolizes the epithet in our day, but a dagger or stiletto. Chaucer says that "with *bodkins* was Julius Cæsar murdered," and Stow's "Chronicles" says, "The chief worker of this murder was Brutus Cassius,

with two hundred and sixty of the Senate all having *bodkins* in their sleeves." Worcester's Dictionary declares the etymology to be unknown; while others, more confident and less learned, derive it from *butt*, to push, and *kin*, the diminutive affix to nouns. Mr. Wedgwood, better informed, traces it to the Gaelic *biodag*, a dagger. But the anterior root is the Keltic and Gaelic *bod*, a sharp point that pricks, whence *bodachean*, a sharp-pointed instrument. On this radical word, that exists in many Asiatic as well as European languages, might be founded an instructive examination into the occult and deeply comprehensive meaning of the root words of all languages, starting from the fact that *bod* signifies not only a point that pricks, but the divinely ordered instrument of human propagation, which none but physicians speak of without rendering themselves liable to the imputation of indecency and impropriety.

It may here be noted that the English *bawdy*, obscene, is of the same Keltic origin, from *bdd*, the virile member, and *bodaire*, a fornicator.

**Bonny-clabber.** Ben Jonson, in the "New Inn," says :—

To drink such balderdash as *bonny-clabber*.

Lord, in his play of "Perkin Warbeck," has,—

The healths in usquebaugh, and *bonnie clabber*.

The word is not employed by Shakspeare, but appears to have been familiar to the dramatists of his age. Nares, who says it was used by Dean Swift, considers it to mean butter-milk. *Bonny* is a corruption of the Keltic *bainne*, milk, and *clabber* appears to be the Keltic *clabar*, dirty, nasty, applied contemptuously to a drink.

**Boots, Booty, Bootless.** In the first scene of the first act of the "Two Gentlemen of Verona," Shakspeare makes Proteus and Valentine pun on the diverse meanings of the words *boot* and *boots* :—

*Valentine* : That's on some shallow story of deep love,  
How young Leander crossed the Hellespont.

*Proteus* : That's a deep story of a deeper love,  
For he was more than over *shoes* in love.

*Valentine* : 'Tis true you are over *boots* in love,  
And yet you never swum the Hellespont.

*Proteus* : Over the *boots* ! nay, give me not the *boots*.

*Valentine* : No, I will not ; for it *boots* thee not.

In this passage three several meanings are attached to *boots* ; first, the ordinary acceptation of a covering for the feet, in lieu of shoes ; second, " to give the *boots*," of which the meaning is not clear, though one is suggested by Mr. Staunton, in the sense of submitting a person to the punishment or torture of the iron *boots* ; and third, " it *boots* thee not," in the sense of it avails or profits thee not. Of the etymology of the two first it is not necessary to speak. The third, in its form of *to boot*, to avail, to profit ; *bootless*, useless, resultless, unavailing, as " a bootless errand." *Booty*, the spoils of victory in war, and the French *butin*, plunder, are not derived from the Teutonic, whether Dutch or Gothic, as most etymologists seem to think, but from the Keltic *buaidh*, the Kymric *budd*, advantage, profit, success, victory. Andrew Jackson, twice President of the United States, said in justification of the rewards he bestowed upon partisans by whose exertions he had won the victory at the elections, " To the victors the spoils." This idea lies at the root of the English *booty* and the French *butin*, the spoils or rewards of *victory*. A " bootless errand "—a common phrase—would thus mean, with the Teutonic suffix *less* to the Keltic root, an errand performed without advantage, profit, or success ; and " it boots not," simply means it profits not. In the Kymric branch of the Keltic, *budd* signifies profit.

**Borde, Bourd, Boord, Bord.** This obsolete English word, which still survives in Lowland Scotch, and signifies to jest, is written in these four ways, and is frequently employed by the writers of the seventeenth century. It is a question whether Shakspeare uses it in the sense of " jest," when he puts in the mouth of Sir Toby Belch, in " Twelfth Night," act i. scene 3 :—



You mistake, knight ! accost her, front her, *boord* her, woo her, assail her !

Nares appears to think that the word in this passage is synonymous with accost, and that it is derived from the French *aborder*. However this may be, its common acceptation of *borde* or *bourd* is to jest or joke.

Trust not their wordes  
Nor merry *bordes*,  
For knights and lordes  
Deceived have been.—*Nares*.

And if you will, then leave your *boords*.—*Surrey's Poems*.

For all thy jests and all thy merry *bourds*.—*Drayton*.

They that *bourd* with cats may count upon scarts (scratches).  
*Bourd* na with Bawtie (the watch-dog), lest he bite you.—*Allan Ramsay*.

The word is from the Keltic *buirte*, a jest, and is often used in old French in the sense of to utter falsehoods, as well as in that of to joke. In modern French, *bourder* signifies to tell lies.

**Bore**, a wearisome, importunate, and troublesome person ; *to bore*, to weary. This word, which has only lately been admitted to the honours of the dictionary, partakes in some degree of slang, and is in general use. It occurs in Shakspeare :—

At this instant  
He *bore*s me with some trick.  
*Henry VIII.*, act i. scene 1.

Philologists derive the word from the Teutonic *bore*, to perforate, to drill a hole, to pierce ; but it comes more probably from the Keltic *bodhar* (*d* silent), deaf, and *bodhair*, to deafen. The word *bother*, almost synonymous with *bore*, is from the same source.

**Borel** or **Burel**. An obsolete word in "The Vision of Piers Ploughman," which Mr. Thomas Wright glosses as "laymen" or "lay clerks."

And thanne shall *burel* clerks ben abashed.

The word also occurs in Chaucer :—

And more we see of Godde's secre' things  
 Than *borel* folk, although that they ben kings.  
 We live in poverty and abstinence,  
 And *borel* folk in riches.

The word may have been applied to laymen, but it is as applicable to priests as to laymen, and comes from the Keltic *borrail*, swaggering, boastful, haughty, proud.

Thus "The *burel* clerkes that shall be abashed" of Piers Ploughman, means, the *proud clerkes* or priests that shall be humbled.

**Brabble.** A garrulous contention.

In the streets . . . and in private *brabble*.

*Twelfth Night*, act v. scene 1.

Pribbles and *prabbles*.—*Merry Wives of Windsor*, act i. scene 1.

Brawls and *brabbles* (pawls and *prabbles*).—*Henry V.*, act iv. sc. 8.

This pretty *brabble* will undo us all.

*Titus Andronicus*, act ii. scene 1.

We hold our time too precious to be spent

With such a *brabble*.—*King John*, act v. scene 2.

This word seems to be derived from the Keltic *breab*, a kick, as distinguished from *fisticuff*, a contention with the fists; and from *breabail* and *breabadh*, a kicking, a violent scuffle in which the disputants used their feet instead of their hands; and from thence to have come to signify a quarrel generally. See BRABE.

**Brabe.** In "Cymbeline," act iii. scene 3, Belarius, contrasting the meanness and the slavery of courts with the freedom and enjoyment of a country life, says,—

Oh, this life

Is nobler than attending for a *check*,

Richer than doing nothing for a *babe*,

Prouder than rustling in unpaid-for silk.

Johnson suggested that, in this puzzling passage, *babe* should be *brabe*; and Mr. Collier's annotation, *bab*. Hanmer read it *bribe*, and Warburton *bauble*, which in old spelling was *bable*. Mr. G. Chalmers proposed a *baawbee*, the northern term for a halfpenny, and, according to Nares, spoke very contemptuously of the commentators for not adopting it. Mr. Staunton said that of all these emendations, the original

*babe* being of course wrong, he preferred Hanmer's *bribe*; though "he had very little confidence even in that."

Johnson suggested the right word, though he either did not know, or omitted to state its meaning. It does not occur in his own, or in any previous or subsequent dictionaries, not even in Halliwell's *Archaic* or Wright's *Provincial Glossary*. *Brabe* is unquestionably the Keltic and Gaelic *breab*, a kick, a scornful repulse, a spurning; *breabadh*, kicking, from *breabach*, to kick, *breabadair*, a kicker. That this is the true meaning is evident from the context. It exactly fits the sense of the passage, "attending for a *check*," or a rebuff, "doing nothing only to receive a *kick*" or a repulse for attendance on the great. In what manner Johnson chanced upon the right word, does not appear.

**Brach.** A pointer or setter-dog.

Mastiff, greyhound, mongrel grim,  
Now a spaniel, *brach* or lym.

*Lear*, act iii. scene 6.

*Brack* Merriman, the poor cur is embossed,  
And couple Clowder with the deep-mouthed *brach*.

*Taming of the Shrew* (Induction).

The Gaelic language has *breac*, a wolf-dog, *broc*, a brock or badger, and *braich*, a stag. The French has *braque*, from the Keltic word; and *braconnier*, a poacher, who goes in search of game with *braques* or pointers.

**Brag.** This word, in the sense in which it is used by Ben Jonson in the "Tale of a Tub," has long been obsolete :—

A woundy *brag* young fellow.

Seest not thilk hawthorn,  
How *bragly* it begins to bud.

Spenser, *Shepherd's Calendar*.

It comes from the Keltic *breagh*, fine, beautiful, lovely; from which the Lowland Scotch have derived *braw*, and the English *brave* and *bravery*, in the sense of fine, as "brave attire." It has no relation to *brag*, to boast, which comes from another Keltic word, *breug*, to lie, and *breungach*, lying, false, deceitful, vainglorious.

**Bragget.** An ancient liquor, supposed to have been either cyder, or a mixture of ale with honey.

With the brown bowl—and *bragget* stole.—*Ben Jonson*.

Gaelic, *bracha*, malt; *brachadah*, fermentation. Kymric *bragwd*, and *bragdy*, a malt-house.

**Braid.** Diana, in "All's Well that Ends Well," act. iv. scene 2, says,—

Since Frenchmen are so *braid*,  
Marry that will—I live and die a maid.

Mr. Staunton says that in this passage *braid* means false, tricking, deceitful. In "Winter's Tale," act iv. scene 3, the Clown asks if the pedlar Autolycus has any "*unbraided* ware," which Mr. Staunton renders "unsoiled, unfaded."

In Greene's "Never Too Late" (1616) is found—

Diana rose with all her maids,  
Blushing thus at Love, his *braids*.

Nares defines *braid* as deceitful, crafty, and also as a "reproach." The word originally signified in Keltic, *braid*, a thief, a false man; *bradag*, a thievish woman, a false woman. Either false or dishonest explains the use of the word by Shakspeare; and in the Clown's query as to the wares of Autolycus, *unbraided* signifies "has he any wares that are genuine, or unfalsified?" The modern English word *upbraid* comes from the same Keltic root, and signified, originally, to accuse of falsehood or dishonesty, though it has in modern meaning the sense of reproach only.

**Brawl.** This word formerly signified a dance, as well as a dispute or quarrel. It is now obsolete in the first sense, though still retained in the second. Gray, in the "Long Story," says of Sir Christopher Hatton that he "led the brawls" or dances. Shakspeare only uses the word in the sense of a quarrel or disturbance. *Brawl*, a dance, is generally derived from the French *branler*, to shake, of which Littré and Brachet declare the etymology to be unknown.

Prawls (*brawls*), pribbles, and quarrels.—*Henry V.*, act iv. scene 8.  
A devil in private *brawl*.—*Twelfth Night*, act iii. scene 4.

This sport will grow to a *brawl* anon.—2 *Henry IV.*, act iv. scene 4.



*Brawl* is synonymous with *broil*, if not the same word differently spelled, and is derived from the Keltic *broilich*, *braoilich*, and *braoileadh*, noise, confusion, tumult; from whence also comes the French *brouiller* and *embrouiller*, and the Italian *imbroglio*. It is not a contraction of *brabble*, as Richardson and other English etymologists suppose.

**Breeched, Bruckled, Bruckit**, as used by Shakspeare in "Macbeth," are words that have puzzled all commentators to explain:—

There the murderers,  
Steeped in the colours of their trade, their daggers  
Unmannerly *breeched* with gore.—Act ii. scene 2.

"The lower extremity of anything," says Nares, "might be called the breech, as the breech of a gun." He adds, "Dr. Farmer has quoted a passage which proves that the handles of daggers were actually so termed. The true explanation is, having the very hilt or breech covered with blood." Mr. Staunton, in his Glossary, renders the word as "sheathed, mired."

Nares, Farmer, Staunton, and every other commentator was in error. The word is from the Keltic *breach*, a spot, a stain, a speckle; and *breeched* simply means spotted, or stained with blood; and *bruckled*, or *bruckit*, means freckled, sun-spotted in the face.

Boys and *bruckel'd* children, playing for points and pins.

Herrick, *Fairy Temple*.

Nares says of this word that it "wants explanation." Messrs. Halliwell and Wright remark that "bruckled is still used in Norfolk and Suffolk, in the sense of wet and dirty, and think that is evidently the meaning here." Mr. Halliwell, in his Archaic Dictionary, says, "to *brookle* or *bruckle*, in the North, is to make wet or dirty." The true meaning is not as these two philologists suppose, but is derived, as *breech* in "Macbeth" is, from the Keltic *breac*, a spot of colour, and from *brucach*, spotted, freckled, speckled. The title of a tender song by the late James Ballantine, of Edinburgh, is "The Bonnie *Bruckit* Lassie," in which *bruckit* retains the Keltic meaning.

**Brol.** An obsolete word that occurs three times in the "Vision of Piers Ploughman," and, according to Mr. Thomas Wright, signifies a child.

The leest *brol* of his blood

A baron's peer.

•            \*            •            •

A beggere's *brol*.

•            •            •            •

So of that beggere's *brol*

An abbot shall worthen (become).

Nares prints the word as *brawl*, and says it seems to be used for *brat* in the phrase "a beggar's *brawl*;" "probably," he adds, "from *brawling* or squalling." In a note on this passage, Messrs. Halliwell and Wright remark: "Nares is in error as to the origin of the word; it is the older *broll*, a word derived from the Anglo-Saxon." Messrs. Halliwell and Wright are equally in error with Nares. The word is from the Keltic-Gaelic *brollach*, the breast, the bosom; *brollachan*, an infant at the breast.

**Brown study.** Many conjectures have been hazarded as to the origin of what Nares calls "this singular phrase." It means, to be deep in serious meditation.

Faith, this *brown study* suits not with your black;  
Your habit and your thought are of two colours.

Ben Jonson, *Case Altered*.

John Reynoldes found his companion syttinge in a *browne study* at the wine gate.—*Tales and Quicke Answers*.

It must be time to bring him out of his *browne studie*.—*Marriage of Wit and Wisdom*.

Ben Jonson puns on "brown" and "black" in evident allusion to colour. But why a studious expression of face should be brown rather than black or any other colour, is not obvious.

"*Brown-deep*," according to Mr. Halliwell and Mr. Thomas Wright, is a local phrase in Kent and Wiltshire, applied to one lost in reflection. The Slang Dictionary (1874) defines a *brown study* as a reverie, and adds, "Very common even in educated society, but hardly admissible in writing, and therefore considered a vulgarism. It is derived

by a writer in 'Notes and Queries,' from *brow-study*! the old German *braun* or *aug-braun*, an eyebrow!"

The derivation of *brown study* is wholly unconnected with colour, and is from the Keltic *brou*, melancholy, sadness, grief, mourning; whence a "brown" study is a sad or melancholy reverie or study; "brown-deep," deep in sadness, whence in Gaelic, *bronach*, sad, mournful; *bronag*, a sorrowful woman; *bron-bhrat*, a pall over a coffin, a mortcloth, a mourning hat-band, ' &c.; and *broin*, lamentation, sorrow.

**Buck, Buck-basket.** *Buck* is supposed to have meant to wash linen, and a *buck-basket*, a large basket to contain dirty clothes. "Look," says Mrs. Page to Mrs. Ford, in the "Merry Wives of Windsor," when they are plotting to throw Falstaff into the Thames at Datchet Mead, "here is a basket. If he be of any reasonable stature, he may creep in here; and throw foul linen upon him, as if it were going to the *bucking*, or it is *whiting* time. Send him by your two men to Datchet Mead." The word is almost obsolete; though still occasionally used in the northern counties. Mr. Thomas Wright, in his "Dictionary of Obsolete and Provincial English," says that *buck* signifies not only to wash, but "the quantity of linen washed at once." But it signifies to bleach, rather than to wash, and was never applied to the washing of the face, the hands, or the person, or to anything but linen. Its etymology is traceable to the Keltic *buac*, cow-dung, and *buachar*, dried cow-dung or sherds; sometimes used for fuel, in default of peat, but more commonly used in conjunction with other materials to form a lye for bleaching linen; whence the Gaelic *buacaire*, a bleacher. The use after "bucking," in the passage from the "Merry Wives of Windsor," of the words "or it is *whiting* time," shows the meaning attached to bucking in the age of Shakspeare.

**Buckle.** To bend, to yield to.

And as the wretch whose fever-weakened joints,  
Like strengthless fingers, *buckle* under life,  
Impatient of his fit.—2 *Henry IV.*, act i. scene 1.

The usual sense of *buckle* is to strap, to fasten, to make ready, to adjust, to fit on; but in the above passage the word has an entirely different meaning, and is obviously derived from another source. The word is almost peculiar to Shakspeare, and seems to be traceable to the Keltic *bogh*, to bend, and *bogheil*, bendable.

**Bug.** This word, which is now wholly obsolete except in the name of a disgusting insect, originally signified a ghost, an evil spirit, a goblin, a fearful attraction, a terror. In this sense it was constantly used in the Shakspearean era. "Hamlet," act v. scene 2, speaks of the "*bugs* and *goblins* of his life," which Johnson rightly interprets "causes of terror." In the "Taming of the Shrew," act i. scene 2, occurs, "Tush! Tush! fear boys with *bugs*," i.e. terrify boys with ghosts or apparitions. In the third part of "King Henry VI.," King Edward speaks of Warwick as "a *bug* that fear'd us all." And in "Cymbeline," act v. scene 3, Posthumus mentions the "mortal *bugs* o' the field," i.e. the mortal terrors of the field. Nares quotes from Lavaterus de Spectris, 1592, "Those which they saw were *bugs*, witches and hags." "Hobgoblins, night-walking spirits, black *bugs*," from "Nomenclature;" and from Wicliffe's Bible (1535), Psalm xci. verse 5, "Thou shalt not need to be afraid of any *bugges* by night"—a passage which leads not unreasonably to the inference that the vulgar name of the odious insect which naturalists call the *cimex lectularius*, means "terror." In Ford's "Perkin Warbeck," act iii. scene 2, Huntley speaks of "kingly *bug-words*," i.e. royal words of terror; and in Mrs. Aphra Behn's play of the "Younger Brother," where one of the personages asks another if he is married, he replies, "Married! that's a *bug* word!" i.e. a word of terror.

From the root of *bug*, an evil spirit or object of terror, come *bug-bear*, *bugaboo*, *bogie*, *bogle*—possibly *humbug*; and the name given by Shakspeare and other writers to the little mischievous sprite "Puck," sometimes called Robin Goodfellow. This word is almost peculiar to the Keltic languages. In Kymric it appears as *bug*; in Gaelic as



*boc* and *bocan*. In Teutonic no trace of it exists. In Kymric, *bo* signifies a scarecrow; and the vulgar English and infantile word, *bo!* said by one child to another to frighten it, is from the same source. The still current expression applied to a fool or simpleton, "You cannot say *bo!* to a goose," signifies, you cannot even terrify a goose. In Russia, *bug* signifies a spirit, which is possibly from the same Keltic root; and also the Deity, from the all-pervading idea that "God is a spirit."

**Bugle, Bugle-horn.** This word of common use is by no means obscure in its meaning, but very obscure as to its etymology. All English philologists derive it from *buffalo*, of which they suppose it to be a corruption. Shakspeare uses *bugle* three times; but never once *buffalo*, an animal scarcely, if at all, known in England in his time.

*Bugle* bracelet—necklace amber,

Perfume for a lady's chamber.—*Winter's Tale*, act iv. scene 3.

Hang my *bugle* on an invisible baldrick.

*Much Ado about Nothing*, act i. scene 1.

'Tis not your inky eyebrows, your black silk hair,

Your *bugle* eyeballs, nor your cheek of cream.

*As You Like It*, act v. scene 3.

In the three times in which he uses *bugle*, Shakspeare only once employs it in the sense of a horn or trumpet, as in "Much Ado about Nothing." If the word were derived from *buffalo*, it might be expected that other nations, making a musical instrument from the horn of that animal, would have had some trace of its origin in the name, as the English are supposed to have. But this is not the case. The Germans call a bugle-horn a *wald-horn*, or forest horn; and the French a *cor de chasse*, or hunting-horn. It has been suggested that *bugle* comes from the Keltic *bo-gille*, a cow-boy; whence *bugle-horn* is a cow-boy's horn. But even if this were so, the derivation would not account for "*bugle* bracelet" or "*bugle* eyeballs," as used by Shakspeare. It is, therefore, necessary to seek for some other source than *buffalo*, unless we are to suppose that "*bugle* bracelets" means bracelets made of

buffalo horn, and "bugle eyeballs," eye-balls like those of a buffalo. A more probable derivation for the epithet as applied to bracelets, or to the eyes of ladies, is from the Keltic *bucaill*, large, an epithet equally suitable to a musical instrument, a bracelet, or the eye of a beautiful woman. *Bugle* as an ornament of glass, mostly black, is called by the French *perle de Venise*, a Venetian pearl; and by the Germans *glasse-koralle*, neither of which words have any reference to buffalo.

**Bully Rook.** The Host in the "Merry Wives of Windsor," act i. scene 3, uses the word *Bully* to Sir John Falstaff, not as a term of abuse, but of familiarity and good fellowship. He calls him *Bully Rook! Bully Hercules! Bully Hector!* epithets at which Falstaff is by no means offended. The word *bully*, from its frequent use not only by Shakspeare, but by the other dramatists of his time, must have been popular; though its sense was different from that which it bears in the present day, when it signifies a violent and vulgar ruffian. In Shakspeare's time, as Mr. Staunton says, it was equivalent to "jolly dog" or "jolly fellow." It comes from the Keltic *buile*, fine, handsome, and thus *bully* simply means "fine fellow." *Rook*, of the same origin as rogue, is derived from the Keltic *rugair*, a pursuer, and was applied not only to a gallant in pursuit of an intriguer, but to rogues, vagabonds, thieves, and others in pursuit of prey or plunder. In the slang of the nineteenth century, "rook" signifies the plunderer and pursuer, as distinguished from the "pigeon," the victim of his devices.

**Bung.** This word in modern parlance signifies a large flat cork used for barrels; but is employed by Shakspeare as a term of personal contempt. Doll Tearsheet, in the 2nd part of "King Henry IV.," act ii. scene 4, indignantly addresses Pistol,—

"Away, you cut-purse rascal! you filthy *bung!* away!"

*Bung* in this sense is derivable from the Keltic *bunag* or *bunach*, short, squatty, ungainly, clumsy. The word *bungle*, to botch, to do a thing in an awkward and imperfect manner, is apparently from the same root.

And other devils, that suggest by treasons,  
Do botch and *bungle* up damnation  
With patches.—*Henry V.*, act ii. scene 2.

**Burden.** The bass of a melody, or accompaniment of the treble; but corrupted in English parlance until it came to signify any line or sentiment recurring or often repeated in a song; the chorus or prevailing idea.

A stiff *bourdown*

Was never trump of half so great a soun.—*Chaucer*.

I would sing my song without a *burden*.

*As You Like It*, act iii. scene 2.

With such delicate *burdens* of dildos.—*Winter's Tale*, act iv. scene 3.

Keltic *burd*—the French *burden*, a hum, a buzz, the drone of the bag-pipe—*burdan*, a humming noise.

**Burglary.** A robbery committed in a dwelling-house at night, and effected by violent or surreptitious entrance. There is nothing obscure in the meaning of this word, but much that is obscure in its origin and etymology.

*Watch*: Marry, that he had received a thousand ducats of Don John for accusing the Lady Hero wrongfully!

*Dogberry*: Flat *burglary* as ever was committed.

*Much Ado about Nothing*, act iv. scene 2.

In the "Gaelic Etymology of the Languages of Western Europe," the following account of this peculiarly English word is given: "The Teutonic for the English 'burglar' is the compound word *nachteinbruchsdiel*, i.e. a thief who breaks in by night; and the French render 'burglary' by *vol de maison avec effraction*. The current etymology points to the Latin *burgus*, a town, and *latrocinium*, a robbery; and to the French *bourg*, a town or castle, and *larron*, a thief, as the roots of the word. The law-books do not strictly confine the word to housebreaking. Burrill, quoted in Worcester, says, 'Its radical meaning is the breaking into, with a view to robbery, of any fenced or enclosed place, as distinguished from the open country.' If the word were really from a Latin root, it would most probably have been adopted by some of the Latin nations, and not been confined, as it is, exclusively to the English.

Notwithstanding the ingenuity of the derivation, it is probable that all the philologists who have adopted it, have been misled, and that its true source dates from the Keltic period, and from a time when there were few or no towns or *bourgs* to plunder; and that the word is from the Gaelic *buar*, cattle, *glac*, to seize, to snatch, to lift; whence *buar-glac*, the lifting or seizure of cattle (from an enclosed place); *glacair*, a seizer, a robber, a thief; whence *buar-glacair*, a cattle-thief or 'burglar.' The primitive meaning of the word was in subsequent times extended to robberies in towns as well as in pastoral districts."

**Burgonet, Burgonat.** The enamoured Cleopatra speaks of Antony as—

The demi-Atlas of the earth—the arm  
And *burgonet* of men.

*Burgonet* signifies some kind of helmet, and is claimed to be the same as the French *bourguignette*, and to be derived from the Burgundian soldiers of the Middle Ages. The word is thrice used in the 2nd part of "King Henry IV.," act v. scene 1; once with fine effect by Warwick:—

Now, by my father's badge, and Nevil's crest,  
The rampant bear chained to the ragged staff,  
This day I'll wear aloft my *burgonet*!  
(As on a mountain top the cedar shows,  
That keeps his leaves in spite of any storm,)  
Even to affright them with the view thereof.

The derivation of the word sometimes written *Burgonat*, from Burgundy, has been put forward *faute de mieux* by philologists wholly ignorant of the Keltic. In the passage above cited it seems clear that a *burgonet* was a helmet that had an imposing and towering point or pinnacle on the top; something, it is to be supposed, after the fashion of the *Pickelhaube* now worn in the German army; and that not only the Burgundians, but the Gauls and Kelts generally, wore in warfare. The name resolves itself in Keltic into *beur*, point or pinnacle, *cean* (the *c* pronounced hard, like *k*), the head, and *eudach*, accoutrement; whence *beur-cean-cudach*, *burgonet* or *burganet*, a pointed head-dress or helmet.



**Burgullian.** A word supposed, from the context of the passage in which it occurs, to be a term of abuse or contempt for a bully or braggadocio.

When was Bobadil here, and your captain ?

That rogue, that foist, that fencing *burgullian* ?

Ben Jonson, *Every Man in his Humour*, act iv. scene 2.

In the Glossarial Index to Giffard's edition of Ben Jonson's work, *bargullian* is rendered *bargonian*, as if the two were synonymous ; while Nares and Giffard's authority says that *burgullian*, as a term of contempt, is conjectured "to have been invented upon the overthrow of the Bastard of Burgundy in a contest with Anthony Woodville in Smithfield, 1467." It is a far stretch of etymological fancy to derive *bargullian* from Burgundy, especially when the Keltic vernacular of the Elizabethan era is available to account for the word as Ben Jonson wrote it. In Keltic, *buraidh* (pronounced *burai*) signifies rough, brutal, coarse, braggart ; and *gille*, a fellow, a groom, a servant ; whence *burai-gille* or *burai-gilleán*, a rough or brutal fellow.

**Burly-boned.** Shakspeare makes Jack Cade speak of Iden, into whose garden he had trespassed, and by whom he was slain, as a "*burly-boned* clown." Beaumont and Fletcher have the phrase "a *burly* tempest." Most English philologists derive the word from *boor-like* ; but Mr. Wedgwood refers it to the French *bourgeon*, to bud, and thinks its primary origin, as of so many other words that signify swelling, is an imitation of the sound of bubbling water, preserved in the Gaelic *bururus*, a purling sound or gurgling. *Bururus* in Gaelic signifies warbling ; a word that has not the remotest connection with *burly*, stout, big boned, and stalwart. The true root is the Keltic (Gaelic) *borr*, big, strong ; and *borail*, haughty, proud, powerful. The Lowland Scottish is *buirdly*. Burns speaks of oatmeal porridge as the food of *buirdly chieles* and bonnie lasses. Iden, in the estimation of Jack Cade, was evidently a "*buirdly chiel* ;" and English etymology has been at fault with the word—as usual with many words of Keltic origin.

**Burn, Bourn, Bourne.** The Keltic and Gaelic word *burn*, a brook, a rivulet, a small stream running down the side of a hill, is still current in the North of England and throughout all Scotland in its primitive sense. Shakspeare uses it in the celebrated passage :—

The undiscovered country from whose *bourne*  
No traveller returns,

in its secondary sense of a boundary or limit between farms, estates, and properties, and in this case, between the known and the unknown. In this sense it remains in French as *borne*, a limit, border, to bound, to limit, to circumscribe. It was used in Saxon and Southern England—borrowed from the Keltic—and still remains in London, in the forms of *Holborn*, either Old Burn or Holy-burn, in *Kilburn*, in *Tyburn*, in *Ravensbourne*, *Broxbourne*, &c. The Germans have *Brünnen*, mineral springs, which some philologists erroneously maintain to be the root of the Keltic word. The German for “burn” is *bach* or *bächlein* ; whence the Cumbrian, Northumbrian, and Belgian *beck*, with the same meaning.

**Buskin.** Shakspeare does not make use of the conventional phrase, “sock and buskin,” in reference to the stage, but employs *buskin’d* once :—

The bouncing Amazon,  
Your *buskin’d* mistress.

*Midsummer Night’s Dream*, act ii. scene 2.

Hitherto philologists have been contented to translate *buskin* as boot ; synonymous with the Greek and Latin *cothurnus*, which tragic actors wore with high heels, to add to their apparent height on the stage, while comedians only wore the shoe or *soccus*. From these facts has originated the phrase “sock and buskin,” as applied to the demeanour and dress of actors. It has been held that *buskin*, as signifying a boot, is derived from the French *brodequin*. The French, however, never use *brodequin* in the theatrical sense, but employ the classical phrase “soc et cothurne.” The question thence arises whether Anglo-Saxon etymologists have not erred in considering

that buskin and boot were synonymous, and whether the English phrase "sock and buskin" is not of native origin, and wholly unindebted to classic tradition. "Sock" and "buskin" are resolvable into the Keltic *sogh*, spirit, fervour, animation, and *busgadh*, dress, *busgainnich*, to dress, to adorn. Proper spirit and suitable dress for the part to be represented, are essentials on the stage; whereas shoes and boots, however necessary they may be for the use of the performers, cannot be held as in any way emblematical of the actor's art.

**Butterwomen's rank to market.** Touchstone, on hearing the rhymes to Rosalind which she has found on a trec, and reads aloud, exclaims tauntingly,—

I'll rhyme you so, eight years together,  
'Tis the right "butterwomen's *rank* to market."

Doubt exists as to the meaning of *rank* in the passage. It has been supposed that butterwomen "trotted one after another in a *rank*, on their road to market." But Mr. Staunton remarked that "this is not satisfactory," and without knowing anything of the Keltic, suggested from a poem in Drayton,—

On thy bank  
In a *rank*  
Let thy swans sing her,

that *rank* was a familiar term for a chorus or rhyme; and that butterwomen's *rank* might have been only another term for verse which rhymed in couplets, called of old *riding rhymes*. That Mr. Staunton conjectured rightly is evident from the Keltic *rann*, a song, and *rannaich*, to versify, to compose or sing songs.

**Buxom.** This word, in its modern and ordinary signification, is only applied to women, in the sense of comely, and possessed of more or less healthful personal charm. The Rev. Alex. Dyce, in his "Glossary" to Shakspeare, erroneously translates it into "lively and spritely." The word is usually derived from the German or Saxon *beugsam*, obedient, which is clearly not the true meaning; as a woman might be very obedient and submissive without

being in the least degree comely. Nares thinks that the word is formed from *buck*, whence *bucksome*, lively as a *buck*. Shakspeare, in "Henry V.," act iii. scene 6, speaks of a soldier—

Firm and sound of heart,  
Of *buxom* valour.

In this passage, if Nares were right, "*buxom valour*" might be held to mean "valorous as a *buck*," but the word would not apply to a comely woman, from whom we do not expect the valour either of a buck or a man. The word in this sense clashes with the Saxon derivation from *beugsam*, obedient. The true foundation, if we consider the sense of the passage in Shakspeare, must be sought elsewhere, and appears to consist in the Keltic *buadhach* (pronounced *bu-ach*), victorious, and *buaidheach*, to overcome, to conquer. A *buxom* woman conquers by her charms of person, and the *buxom* valour of a soldier, as Shakspeare has it, is *conquering* valour.

**By Gis.** Supposed by all commentators to be an abbreviation of "By Jesus." But Ophelia, in the pathos of her madness, before she sings the indelicate snatch of verse commencing

*By Gis*, and by Saint Charity,  
Alack ! and fie for shame !

says, "Indeed, *là, without an oath*, I'll make an end o't ;" which ought to lead to the supposition that "by Gis" was not an oath in the ordinary acceptation of the word. It was probably a mere asseveration, to avow the breach of the third commandment and the taking of God's name in vain. *Gis* or *geas* in Keltic signifies a charm, an incantation, a vow, a declaration of truth, and also a guess or conjecture ; and possibly the true meaning of "By Gis and St. Charity" is not "by Jesus and St. Charity," but "by my *troth*, by my vow."

**By'r lakin.** In "Midsummer Night's Dream," this adjuration or exclamation is put into the mouth of Snout, the bellows-mender. It is usually considered to be an abbreviation of "By our Ladykin," or our little lady, mean-



ing the Virgin Mary. But there are no instances to be found of the use of "our Ladykin." Wright's "Provincial Dictionary" has "ladkin," a little lad, and he quotes from Skelton's "Magnificence," long anterior to Shakspeare:—

By our *lakin*, sir, not by my will !

He also defines *lakin* as a plaything or toy, possibly a doll in the semblance of a child. Halliwell also has *lakin* in this sense, and quotes from "Gesta Romanorum:" "he put up in his bosom these three *laykins*," i.e. dolls. In Gaelic, *laoch* is a term of endearment for a child, and *laochan*, for a darling little child.

## C.

**Cade or Jack Cade.** The character of Mortimer—commonly called "Jack Cade"—as portrayed in "Henry VI.," is a perversion of history. Neither the first nor the second of the three connected plays bearing that title can with certainty be ascribed to Shakspeare; except in so far as he may have amended the work of an inferior writer, to fit it for theatrical representation. Though usually included in his works, all the best writers and commentators incline to the belief that they were not written by him, though occasionally bearing proofs of his master-hand. However that may be, the Mortimer of history was very different from the Jack Cade of the dramatist. Instead of being a low and ignorant ruffian, he was a gentleman, possibly illiterate, but not vulgar or brutal; and was followed to the field, which he took in the hope of obtaining redress for the manifold grievances of the people—and especially of the commons of Kent—by all the principal people of that and the adjoining counties of Surrey and Sussex, and by gentlemen at the time serving, or who had previously served as high sheriffs, mayors, and magistrates, many of them at the head of companies of several hundred men. The fact of the influential composition of the great gathering under Mortimer at Blackheath was first made

public and proved in 1870, by Mr. William Durrant Cooper, who carefully examined the Patent Roll of the 28th of Henry VI., and read a paper on the subject before a meeting of the Archæological Society at Ashford, in Kent. In this Roll, containing the names of many persons who were pardoned for their participation in Mortimer's Rebellion, are those of knights, abbots, esquires, gentlemen, and yeomen. In several of the Hundreds of Kent, the constables, as if acting in strict accordance with law and custom, summoned the able-bodied inhabitants of the parishes. Among other functionaries who obeyed the summons were the Mayors of Canterbury, Maidstone, Chatham, Rochester, Sandwich, and Queenborough, and the bailiffs of Folkestone and many other villages and hamlets. Mortimer, in whose behalf these things were done, was supported by the Duke of York, a claimant to the throne, whose relative he claimed to be, and had the claim allowed. He had distinguished himself in the wars in Ireland, and was held in high esteem by the Duke of York, and more especially by the commons of the south of England. One of the great grievances of the seventeen which were duly set forth by Mortimer, was the threat of Henry VI. to convert the whole county of Kent into "a wilde foreste for the royal hunting-ground." The entire document appears in Stowe's "*Annals*," and reflects high credit on the ability and acumen of those who drew it up; whether Mortimer himself or his advisers does not appear. Hall, in his *Chronicles*, describes Mortimer as a young man of goodly stature and pregnant wit, and adds that the Archbishop of Canterbury and the Duke of Buckingham, who were deputed by the king to hold a conference with him when London lay at his mercy, "found him sober in communication; wise in disputing, and stiff in opinion." This is a very different picture from that drawn of him by the dramatist to whose inferior work Shakspeare has been made to stand sponsor.

Two nicknames were given to this personage by the people at the time when he stood forward as the great reformer of abuses—"Jack Cade" and "John Amende-alle."

Both of these were expressive of admiration and approval, though the unknown author of the second part of "Henry VI." was not aware of the significance of the first. That of the second was obvious to the Saxon part of the population, and to the Saxon historian who wrote of his exploits and objects. The first was well known to the Kentish commons who flocked to his standard, and was purely Keltic. The author of the second part of "Henry VI." gives it a Saxon interpretation, as in the well-known scene in act vi. scene 2, where Mortimer or Cade is introduced for the first time :—

*Cade* : We, John *Cade*, so called of our supposed father—

*Dick* (aside) : Or rather of stealing a *cade* of herrings.

*Cade* : For our enemies shall *fall* before us.

The whole scene is intended to represent the common people as disbelieving in his pretensions to noble birth, and considering him as one of themselves ; or, if possible, of even lower degree than Dick the butcher, Smith the weaver, and others who spoke disrespectfully of him behind his back. *Cade*, a barrel, is supposed by Nares to be a corruption of *keg*, a keg of herrings. He quotes from *Praise of R. Her* (red herrings ?), 1599 :—

The rebel Jack Cade was the first that devised to put red herrings in *cados*, and from him they have their name.

"There can be no doubt," says Nares, "that Cade is derived from *cadus*." In this interpretation Mr. Staunton agrees ; for in reference to the word *fall*, originally *faile*, where Cade says, "our enemies shall *fall* before us," he seems to find a pun in the supposed etymology of his name, *cade*, from the Latin *cado*, to fall ! This is indeed a very far-fetched etymology, and not likely to have been punned upon by Cade, who was certainly not a Latin scholar.

The derivation is more probably from the Gaelic *ceud* or *cead*, pronounced *cade*, the first ; a name given him by the people as a mark of confidence and affection, when he was captain and leader of the commons—the *first man* in the Kentish army, which he brought together for the libera-

tion of the county from royal and aristocratic oppression. Like his other title of John Amende-all, it denoted respect and appreciation of his character. In like manner the name of *Cid* in Keltic Spain was given to the national hero "Don Roderigo Diez, Conde de Bivar." Littré, in his French Dictionary, is in error in deriving *Cid* from the Arabic. El *Cid* Campeador, literally translated, means the first or foremost fighter, or warrior.

That London was originally built by the Britons, and that it received its name from them—presumably in their own language—does not admit of a doubt. The Roman name *Londinum* was founded on and imitated from the Keltic British or Gaelic; but what that was, it is now all but hopeless to discover. Some have held that this word is a compound of *long*, a ship, and *dun*, a hill, and that London therefore originally meant the hill of ships. Some say the word is a corruption of *luan*, the moon, and *dun*, a hill, i.e. Moonhill; others again that it is derived from *Ludstown*, the town of King Lud. Shakspeare, in *Cymbeline*, calls it *Luds-town*, but everywhere else in his plays calls it London, as it is now written,

Jack Cade, in his triumphal progress through London,  
struck London stone with his sword, exclaiming,—

Now is Mortimer lord of London.

The most probable derivation of London is from the Gaelic *lon*, a marsh, a meadow, and *dun*, a hill. On approaching from the sea, the long stretch of the Essex marshes or meadows suggests the origin of the first syllable; the second, *dun*, is suggested by the hill on which the Cathedral Church of St. Paul is built, and which, before the erection of any houses on the site, stood prominently in the plain, conspicuous from a long distance down the river.

**Cain-coloured or Cane-coloured.** In the "Merry Wives of Windsor," act i. scene 4, Mrs. Quickly questions Simple as to the personal appearance of his master, Slender:

Does he not wear a great round beard?

Simple replies,—



No, forsooth, he hath but a little wee face, with a little yellow beard  
—a *cain-coloured* beard.

All the commentators are agreed that "*cain-coloured* beard" meant a beard such as the first murderer Cain was represented with in old tapestries and paintings. The idea being accepted, the yellow of Cain's beard was intensified into red, and affirmed to have been the colour of the beard of a more odious malefactor even than Cain. A "*Judas-coloured* beard" was a very red beard, and the mediæval painters, acting upon that notion, always represented the traitor apostle with hair and beard of that colour. "Yellow or red," says Nares, "as a colour of hair was esteemed a deformity, and by common consent attributed to Cain and Judas." A satirical poet in a later age spoke of Jacob Tonsen, the bookseller, as a man with "two left legs and *Judas-coloured* hair." The same idea of the redness of the hair of Judas prevailed in France. "*Les cheveux rouges*," says Thierry in his "*History of Wigs*," "*sont en horreur à tout le monde, parce que Judas, à ce qu'on prétend, était rousseau*." It is impossible to trace when this idea first became prevalent. It is curious, however, to note that in Kymric or Welsh, *cain* means bright, fair, and in Gaelic pale yellow, very light in colour. Without asserting that this word was the true origin and meaning of "*cain-coloured*," as applied by Simple to the beard of his master, whom he had no intention of disparaging, it may be remarked that the coincidence of phrase is worthy of consideration.

**Calen o custure me.** In "*Henry V.*," act iv. scene 4. Pistol, who has taken a prisoner from the French, exclaims to him, "Yield, cur!" The prisoner deprecating his wrath, says in French, "I think you are a gentleman of good quality;" to which Pistol replies, "Quality—'cality, construe me'—Art thou a gentleman?" In the first folio the words appeared as *calmie custure me*, which were afterwards repeated as "*Call me, construe me*." This apparent jargon sorely puzzled all the commentators, until Malone pointed out that he had met with an old Irish song (Gaelic), of which the burden or chorus was "*calen o*

*custure me.*" This was a clue to the enigma. Boswell afterwards found this tune in Playford's Collection, under the title of *Caleno*, which has been reprinted by Mr. Chappell in his "Popular Music of the Olden Time," and at greater length, including the words, by Samuel Lover, in the "Lyrics of Ireland" (1858). The full chorus is,—

Callino, Callino, Callino, castore me,  
Eva ee, Eva ee, loo ! loo ! loo !

Boswell stated, on the authority of an Irish schoolmaster in London, that "*Callino castore me*," signified in Gaelic, "little girl of my heart for ever and ever." This, however, is not the exact meaning. The words are a corrupt but more or less phonetic rendering of the Gaelic *cailen* (Irish Gaelic *calin*), a little girl, *ogh* (o), young (whence *callino*), and *a stor mi*, my treasure ; or "little young girl, my treasure." A song with a similar burden is still known in the Highlands of Scotland, and has lately been republished in Sinclair's "*Oranaiche: a Book of Songs*." The chorus ends,—

Chailin og nach stiur thu mi,  
which may possibly be the original ; and would seem to prove that it was a boat song or *ramh-rann* (*rav-rann*), rendered into French by *refrain*), from the words *stiur thu mi*, or "little young girl, steer me." The words—

Eva ee, eva ee, loo ! loo ! loo !

as quoted by Mr. Lover, and not preserved in Shakspeare, are a corruption of *Aibhe i, luaidh*, "Hail her, the beloved one !"

The play of "Henry V." was first performed in 1660, the year after the ill-fated expedition of the Earl of Essex to Ireland, as appears from the evidence of the chorus to the fifth act :—

Were now the general of our famous Empress  
(As in good time he may) from Ireland coming,  
Bringing rebellion broached on his sword,  
How many would the peaceful city quit  
To welcome him ?

After their service in Ireland the disbanded soldiers of

the army of Essex, who had caught the air of the words and the chorus from the Irish, brought the song into vogue among the populace of London, with whom Essex was as much a favourite as he was with the Queen (or Empress, as Shakspeare and Spenser called her). A further proof that Keltic or Gaelic songs, or snatches of their choruses, were sung in the streets of London in the later years of the reign of Elizabeth, is afforded by Boswell, who records a conversation with Dr. Johnson and Mr. Macqueen on the subject, when in the Hebrides. The passage is extracted from the Appendix to the "Gaelic Etymology of the Languages of Western Europe, and more especially of the English and Lowland Scotch" (London, 1877). "He (Johnson) said to Mr. Macqueen, that he never could get the meaning of an Erse (Gaelic) song explained to him. They told him the chorus was generally unmeaning. 'I take it,' he added, 'that Erse songs are generally like a song which I remember. It was composed in Queen Elizabeth's time, on the Earl of Essex, and the burthen was, "*Radarato, radaratee, radara, tadara, tandoree.*"'

"'But surely,' said Mr. Macqueen, 'there were words to it which had a meaning?'

"Johnson: 'Why, yes, sir; I recollect a stanza, and you shall have it:—

'Oh, then bespoke the 'prentices all  
Living in London, both proper and tall,  
For Essex's sake they would fight all,  
*Radarato, radaratee, radara, tadara, tandoree.*'

"In this chorus the initial letter *g* has been dropped, and the words ought to read,—

Grad orra an diugh,  
Grad orra an de,  
Grad orra, teth orra,  
Tean do righe !

"meaning,—

Quick on them to-day !  
Quick on them as yesterday !  
Quick on them ! hot on them !  
Stretch forth thine arm !"

This rendering, since its first promulgation, has been

adopted by Gaelic scholars ; and the circumstance that such a ballad was sung in London streets in the time of Elizabeth, throws light on the real origin of Pistol's fag end of a chorus as quoted by Shakspeare.

Mr. Staunton says that the Gaelic solution of the difficulty is curious ; but that to him the idea of Pistol getting a Frenchman by the throat and quoting the fag end of a ballad at the same moment is too preposterous. He therefore rejected the Gaelic interpretation, and adopted the reading of Warburton : "Quality—cality, construe me—art thou a gentleman?" Mr. Staunton was a judicious editor, but he was wholly ignorant of the Keltic sources of the English language.

**Calf.** When the jealous Leontes, in "A Winter's Tale," addresses his little child Mamillius as a "calf," it is not in derision or in depreciation either of himself or of the innocent boy of whose paternity he is doubtful. "Art thou my calf?" he asks ; and Mamillius answers, "Yes, if you will, my lord." It is perhaps useless to inquire, after the lapse of three centuries, whether "calf" was a term of endearment to a child among the English people ; but it is worthy of remark that to the present day, among the people of the Highlands of Scotland, and of the Gaelic-speaking population of Ireland, *laogh*, which means a calf or a fawn, is the very fondest epithet that a mother can apply to her boy-baby. *Mo laogh geal*, or "my white calf," is synonymous with "my white, my darling boy ;" and *laogh mo cridhe*, "calf of my heart," is the same as "darling of my heart." "Moon-calf," in old English, was a phrase applied to a stupid child, and is used by Shakspeare in "The Tempest," in reference to Caliban. Moon is derived from *m-unan*, to gape, to yawn in a stupid manner ; whence moon-calf came to signify a stupid or silly child. "Moon-raker," a word in the Slang Dictionaries, is from the same root, with a derivation of "rake" from the Keltic *rag*, obstinate, i.e. an obstinate fool, a yawning, unconvincible fool. The vulgar slang



*kid*, a child, still in use, is probably a remnant of the old vernacular which Shakspeare puts into the mouth of Leontes, "Art thou my *calf*?" or "Art thou my *kid*?" from the Welsh *gid*, a goat.

**Caliver.** The name of an old-fashioned firearm, whether gun or pistol is not apparent.

Such as fear the report of a *caliver* worse than a struck fowl, or a hurt wild duck.—1 *Henry IV.*, act iv. scene 2.

He is so hung with pikes, halberds, petronels, *calivers*, and muskets, that he looks like a justice of peace's hall.—Beaumont and Fletcher, *Silent Woman*.

"Skinner and others," says Nares, "derive it from *calibre*, which means only the bore or diameter of a piece. Some derive it as exactly synonymous with *arquebuse*. Its derivation is not yet made out."

If not from *couleuvre*, French for a snake, it is probably from the Keltic *cail*, an arm, a weapon; and *liobach*, wide-lipped or muzzled; whence *cail-liobhach* (*bh* as *v*), Anglicized into *caliver*, a weapon with a wide muzzle, something after the fashion of the more modern horse-pistol.

Caltrop was an instrument formed of a cluster of four spikes, to be used against cavalry in war, described in the "Nomenclator" (1585). It appears to have been an invention of the Keltic natives, employed against the Romans, as they knew to their cost; and to have received its name from *cail*, an arm, a weapon, as in *caliver*; and *trapan*, a cluster.

**Canker.** The ancient name of the common wild rose, or dog-rose, sometimes applied to the rose of the sweet-briar. The name was used by Shakspeare not only to designate the wild rose, but to the worm that eats into the buds or leaves of flowers.

To put down Richard, that sweet lovely rose,  
And plant this thorn, this *canker*, Bolingbroke.

1 *Henry IV.*, act i. scene 3.

The *canker*-blooms have full as deep a dye  
As the perfumed tincture of the roses;  
Hang on such thorns and play as wantonly.

Shakspeare, *Sonnets*, liv.

I'd rather be a *canker* in a hedge,  
Than a rose in his grace (favour).

*Much Ado about Nothing*, act i. scene 3.

*Canker*, as applied to the disease produced in the flower by a worm or parasite, is derived from the Keltic *cean*, the head, and *cear*, red or blood-red; thus *cean-cear*, or the blood-red excrescence.

**Canon.** A law, a rule, an ecclesiastical tenet, an inhibition or prohibition; a command of the Church either in discipline or belief.

Or that the everlasting had not fixed  
His *canon* 'gainst self-slaughter.

*Hamlet*, act i. scene 2.

Few words have led etymologists further astray than this and its derivatives—*canonize*, *canonization*, &c. *Cannon*, an instrument for the discharge of missiles of war, and *canon*, a law, have both been derived from the Greek *kanna*, a tube, a reed. This may be applicable enough to the *cannon* of war, but is not at all applicable to the *canon* of belief; though attempts have been made to reconcile the origin of the two words by the supposition that *kanna*, a reed, was used for the implement by which a straight line could be traced, and that it signified "a measuring or marking pole, or ruler," whence *canon*, a rule! And this in all seriousness and good faith! If we go back into the early history and practice of all religions, we find that thousands of years before the invention of printing, the priests of Greece and Rome, as well as of Babylon and Assyria—and of the Druids, perhaps more ancient than the former, and quite as ancient as the latter—chanted or sang the laws and ordinances of the faith, the better by the means of rhythm, and perhaps of rhyme, to impress them upon the memory of the people. With this clue we find that a canon is a *chant*, a law, a maxim, a precept, promulgated in the temples by the priests intoning them in solemn recitation or chant, as is now done in the cathedral service; and that the root of the word is the Keltic word *can*, to sing, to rehearse, and *sona* (*shona*, pronounced *hona*), fortunate, happy, holy; whence *canon*, a holy song or chant.

**Cant, and Pedlar's Greek.** Cant is a word that acquired the secondary meaning, which now attaches to it, before the time of Shakspeare. It does not, however, appear in any of his writings; though Ben Jonson used it in the modern sense of the peculiar language affected by traders, artificers, and others, with reference to the processes, tricks, or customs of their several avocations and professions.

The doctor here,  
When he discourses of dissection,  
Of *vena cava* and of *vena porta*,  
The *mederæum* and the *mesenterium*,  
What doth he else but *cant*?

Ben Jonson (Wedgwood).

But this was not the primary meaning of the word. Cant, at a period long anterior, signified a jargon, dialect, or language familiar to, and spoken by what it is now the fashion to call the dangerous classes, but utterly unknown to the bulk of the English population, who had adopted the Saxon or so-called Anglo-Saxon speech, and had no acquaintance, or the very slightest, with the old stem of the Keltic. This ancient and unliterary speech was spoken only by the tramps, beggars, and thieves, who employed among themselves the ancient vernacular of their British ancestors, and called it "cant," from the Keltic *cainnt*, which merely signified "language." Johnson, whose imperfect knowledge did not extend beyond the rudiments of the Saxon, or deeper than the Latin, derived the word from the Latin *cantare*, to sing, and the supposed sing-song of the tone of beggars, or from *quaint*, peculiar and unusual. By the English-speaking public, to whom it was unintelligible, it was either called "Pedlar's Greek," under which term it is referred to by Shakspeare in "As You Like It" (see *Duc-da-me*); "Pedlar's French," by which name it is designated in Grose's "Dictionary of the Vulgar Tongue," and in Wright's "Dictionary of Obsolete English;" and more recently "St. Giles's Greek," because spoken by the Irish immigrants who inhabited that quarter of the town.

The words Cant, Pedlar's Greek, Pedlar's French, and

St. Giles's Greek, have all become obsolete, and superseded by "slang," though very erroneously. "Slang" is not necessarily "cant," and "cant" is not necessarily "slang." At the end of the last and beginning of the present century it was the fashion to call the peculiar jargon once known as "cant" by the name of *flash*. That also has become obsolete.

**Cantle.** Explained by Nares as meaning a "part or share," and by Mr. Staunton as a "corner or coign, from the French *chanteau-guignon*;" and also as "a slice." In Darley's edition of Ben Jonson it is defined as "a small piece."

And cuts me from the best of all my land  
A huge half moon, a monstrous *cantel* out.

1 *Henry IV.*, act iii. scene 1.

The greater *cantle* of the world is lost  
With very ignorance.

*Antony and Cleopatra*, act iii. scene 8.

Do you remember  
The *cantel* of immortal cheere ye carried with ye?  
Beaumont and Fletcher, *Queen of Corinth*.

Brachet's "French Etymological Dictionary" derives it from *cantus* and *cantellus*. Worcester says it is from the Dutch *kant*, a corner, and that it also means a fragment. Dryden has,—

Huge *cantlets* of his buckler strew the ground.

Here the word means small fragments.

The explanations of Nares, Staunton, Darley, Brachet, and Worcester are all conjectures. The word is the Keltic *cainnteal*, a lump, a large piece or slice. The Welsh has *cantel*, the rim of a circle; whence *cantel*, the paring of a circle, or the peeling of a fruit.

**Canvas or Canvass.** To solicit votes personally; to scrutinize or examine carefully; to discuss.

Do if thou darest, from thy heart! If thou dost, I'll *canvas* thee  
between a pair of sheets.—2 *Henry IV.*, act ii. scene 4.

I'll *canvas* thee in thy broad cardinal's hat,  
If thou proceed in this thy insolence.

1 *Henry VI.*, act i. scene 3.



Keltic *cean*, the head ; *meas*, with the aspirate *mheas* (pronounced *veas*), to reckon, to examine.

**Capon** (French *chapon*). A castrated fowl fattened for the table. Shakspeare uses the word in its ordinary sense in the description of the seven ages of man, where the country gentleman has "a fair round belly with fat *capon* lined," and in a metaphorical sense, when he makes the word synonymous with a poor or imperfect creature, as in the "Comedy of Errors," act iii. scene 1 : "*Capon* ! coxcomb ! idiot ! patch !" The French have *capon* as well as *chapon*, but *capon* is a term of contempt, meaning a hypocrite, a sneak, as in the quotation from the "Comedy of Errors." The word is pure Keltic, from *cab*, to cut, to notch, to indent ; and *eun*, a cock, a fowl ; whence *cab-eun*, *capeun*, or *capon*, a cut or castrated fowl. The Germans have adopted the word, but in their own vernacular call a capon a *verschnittenes*, one that is cut.

In modern French slang, *un poulet*, or a chicken, signifies a love-letter surreptitiously conveyed. In the time of Shakspeare, *capon* was used in the same sense : —

Oh ! thy letter ! thy letter ! He's a good friend of mine.

Stand aside, good bearer ! Boyet, you can carve—

Break up this *capon*.—*Love's Labour Lost*, act iv. scene 1.

The origin of *poulet* and *capon* in this sense is not easy to discover. Nares is of opinion that it came "from the artifice of conveying letters secretly in fowls sent as presents ;" but it may be questioned whether fowls, rather than fruits or flowers, were most commonly sent to ladies under the circumstances. Bescherelle's Dictionary says that *capon* was a term formerly applied to Jews (from the rite of circumcision), and that the word ultimately came to signify sly, tricky, cunning, roguish,—as the Jews were popularly reputed to be. If this could be accepted as an explanation, the furtive love-letter would need no aid of fowls, except metaphorically, to account for the etymology ; and *capon* being once accepted, *poulet* would flow naturally enough from the same chain of ideas.

**Carcenet** (in old French, *carcan*). A bracelet, necklace, or chain of jewels.

Captain jewels in the *carcanet*.—Shakespeare, *Sonnets*, lii.

Say that I lingered with you at her shop,  
To see the making of her *carcanets*.

*Comedy of Errors*, act iii. scene 1.

Nay, I'll be matchless ; for a *carcanet*  
Whose pearls and *diamonds*, placed with *ruby* rocks,  
Shall circle this fair neck to set it forth.

*Histrionatrix* (1610).

Bescherelle, in his French Dictionary, derives the word *carcan* from the Low Latin (Keltic with Latin terminations) *carcan-um*, a circle of iron affixed by the executioner around the necks of criminals to strangle them ; or, in grim irony, a necklace. This expression corresponds to that of the Scotch, who called the instrument of death—which was the precursor of the guillotine—a *maiden*. *Car* is the old Gaelic *cear*, red, and *can*, white (see ante, *Canker*) ; whence *carcas*, a necklace, “which it would appear from the author of “*Histrionatrix*,” was often or, perhaps, generally composed of diamonds and rubies, or precious stones of white and red. *Carcenet* is evidently a diminutive of *carcan*, i.e. a little necklace or bracelet of red and white gems.

**Carrow.** Spenser, who resided in Ireland for a time on a public mission, uses *carrow* as an Irish word, descriptive of a class of people who traversed the country as professional gamblers, playing at cards and cheating whenever they could. Shakspeare, his contemporary, does not employ it. *Carrow* is a corruption of the Keltic *geurr* and *geur-radh*, signifying sharp. A card-sharper is a modern word that expresses exactly the meaning of *carrow*, i.e. a sharper.

**Carry coals.** This phrase, according to Nares, signifies “to put up with insults, to submit to any degradation.” He asserts that “the original meaning is, that in any family the scullions, the turnspits, the carriers of wood and coals, were esteemed the very lowest of menials. The latter

in particular were the *servi servorum*, the drudges of all the rest."

Gregory ! o' my word we'll not *carry coals*.

*Romeo and Juliet*, act i. scene 1.

See, here comes one that will *carry coals*; ergo, will hold my dog.

Ben Jonson, *Every Man out of Humour*.

All previous philologists mistake the meaning of the word *coals*. The common fuel for household use in the days of Shakspeare and Ben Jonson was wood ; and though coal was partially known in England in the days of James I., it was by no means in common use. Stowe, the annalist, writing in 1605, notes a peculiarity of the Scotch, "that wood being scant and geason (scarce), they dug a *black stone* out of the earth, which they burnt as fuel." If Stowe had been familiar with the use of coal, and it had been commonly known in England, he would not have made such a remark as this in a historical work that treated of the manners and customs of his own time, as well as of previous ages. The word which in Shakspeare was printed *coal*, was probably the Keltic *cual*, from *cul*, the back, and *cual*, a heavy load of any material borne upon the back ; whence *cualach*, heavy laden, and *cualag*, a small load or burthen. The French have preserved the syllable in *colis*, a portmanteau or travelling-trunk, and *colporteur*, a pedlar carrying his goods upon his back.

In "Arden of Feversham," sometimes, and perhaps correctly attributed to Shakspeare, appears the word *colestaff* or *coltstaff*, which, Nares says, is "a strong pole or staff on which men carried a *burden* between them ;" adding, with the idea of *coals* still running in his mind, "that the burden was, perhaps, of that commodity." Burton, in his "Anatomy of Melancholy," speaks of witches who "ride in the ayre upon a *coulstaffe*."

**Carve.** An obsolete word, which intimates that a gentleman or a lady gives a secret signal of amorous favour, recognition, or invitation—as in Falstaff's description of Ford's wife.

I spy entertainment in her ; she discourses, she *carves*, she gives the leer of invitation.—*Merry Wives of Windsor*.

This gallant pins the wenches on his sleeve :  
Had he been Adam, he had tempted Eve.  
He can *carve*, too, and lisp.—*Love's Labour Lost*.

There might from Caius Marius, *carving* find,  
And martial Sylla courting Venus kind.

*A Prophecie of Cadwallader* (1604).

Drink to him, *carve* him, give him compliment.

Beaumont's *Remedie of Love*.

Whether this word may not be a corruption and misinterpretation of *curve* is a question that has never been mooted. The commentators were once agreed that *carve*, in these and other passages from the dramatists and poets of the Shakspearean era, signified the action of "carving" meats at table, or an imitation of such action. What the real action was is unknown, though it is surmised from a passage in Sir Thomas Overbury's "Characters"—"her wise little finger bewrayes [betrays] *carving*," that it was a sign of recognition made by the curve of the little finger, when the glass was raised to the mouth. Whatever the action or sign may have been—whether of the hand, the finger, or the eye—a clue may possibly be found to the original meaning and intention in the Gaelic *carachd*, a slight movement ; *caramh* (*mh* pronounced as *v*—*carav*), motion, adjustment, amendment, reconciliation ; whence a movement of the finger that might have been well understood in the amorous freemasonry of the time. According to Mr. Thomas Wright's "Dictionary of Obsolete and Provincial English," *carvel* was a word applied to an unchaste woman—one who might be wooed and won by a signal.

**Cataian.** This word, which Shakspeare uses twice, is, according to Mr. Staunton, "one of reproach, of which the precise meaning is unknown." Mr. Halliwell and Mr. Wright say it signifies a sharper. Nares defines it : "A Chinese, *Cathaia* or *Cathay* being the name given to China



by old travellers. It was used for a sharper, from the desperate thieving of those people, the Chinese."

I will not believe such a *cataian*, though the priest of the town commended him for a true man.—*Merry Wives of Windsor*.

"The opposition, in this passage," says Nares, "between *cataian* and *true*, or honest man, is a proof that it means thief or sharper, and Pistol is the person deservedly so called." But Shakspeare, in "Twelfth Night," makes Sir Toby Belch designate Olivia as a *cataian*, an epithet which, if it really meant a thief or a sharper, he would not apply to a lady, especially to one of Olivia's rank and importance. It is possible, however, that all the commentators who have tried to explain the mysterious word have been in error in considering it to be a term of opprobrium; and that *cataian* is no other than the old Keltic *cadain*, a true friend; from *cad*, a friend, and *ain*, honourable, just, true; a Warwickshire word, that may have been known to Shakspeare, though unfamiliar to the literary and courtly circles of London. This sense of the word suits the intention of the speakers who use it, both in the "Merry Wives of Windsor" and in "Twelfth Night." In the former, Pistol, act ii. scene 1, gives friendly information to Ford that Falstaff is in love with his wife; and Nym gives similar information to Page. Hence ensues the colloquy:—

*Page*: Here's a fellow (Nym) frights humour out of his wits.

*Ford*: I will seek out Falstaff.

*Page*: I never heard such a drawling, affecting rogue.

*Ford*: If I do find it, well!

*Page*: I do not believe such a *cataian*, though the priest of the town commended him for a true man.

In this scene Ford inclines to believe that there may be truth in the friendly information given by Pistol, and afterwards by Nym; but Page is incredulous, and will not believe in the truth of such a *friend*, even though the priest of the town should vouch for and commend him. In like manner in "Twelfth Night," act ii. scene 3, when Sir Toby Belch, Sir Andrew Ague-Cheek, and the Clown

are indulging in riotous merriment and singing snatches of old songs and choruses in the Lady Olivia's house, the pert serving-maid Maria suddenly enters the room, exclaiming,—

If my lady have not called up her steward Malvolio, and bid him turn you out of doors, never trust me.

Sir Toby replies,—

My lady's a *cataian*. Am I not consanguineous? Am I not of her blood?

that is to say, "My lady will not do so. She is a *friend*, and will not so behave to a blood-relation."

Possibly it was the application of the epithet to such a notoriously bad character as Pistol that led the commentators and etymologists astray as to the real meaning and origin of the word.

**Caterwauling.** A loud, obstreperous, and long-continued wail or howl.

*Maria* : What a *caterwauling* do you keep here?—*Twelfth Night*, act ii. scene 2.

*Aaron* : Why, what a *caterwauling* dost thou keep !  
What dost thou wrap and fumble in thine arms ?

*Titus Andronicus*, act iv. scene 2.

This word is commonly applied to the wail or cry of cats, and is supposed from the first syllable to have been originally and exclusively used in reference to the doleful noises made by that animal at rutting time. In the attempt to trace the word to a Teutonic or modern English source, the syllable *waul* has been accounted for by the word *wrawl*, said to be derived from an archaic word *wraw*, angry. The true root seems to be the Gaelic *caitheach*, wasting, squanderous, extravagant ; and *gal*, *gul*, *guil*, to wail, to weep, to lament loudly, uselessly, and persistently—the French *goualer*. From the Gaelic and the French comes the English word *wail*, with the change of the initial *g* into *w*, as in *war* from *guerre*, *William* from *Guillaume*, and many others.

**Cat-in-pan.** This word, which is not wholly obsolete, signifies a man who changes his once avowed opinions for the sake of place or profit. It appears in the old play of the "Marriage of Wit and Wisdom:"—

I am as big a turn-coate as the weathercock of Paule's.

So ! so ! finely I can turne the *cat in the pane*.

It also occurs in another old play :—

Damon smatters as well as he can of craftie philosophie,  
And can turne *cat in the pan* very prettie.

*Damon and Pythias.*

At a later period it was used by the author of the famous satirical song, "In good King Charles' golden days."

When George in pudding time came o'er,  
And moderate men looked big, sir,  
I turned a *cat in pan* once more,  
And so became a Whig, sir.—*The Vicar of Bray.*

The word has not been admitted into modern dictionaries. No etymology has been satisfactorily given, though attempts have been made to derive it from the Spanish and the Greek, and latterly from the English "cate, or cake in pan;" i.e. a pancake, "because," says the compiler of the "Slang Dictionary," 1874, "a pancake is frequently turned from side to side."

Possibly the source of the word is the Keltic or Gaelic *cad* (*cat*—*d* and *t* pronounced alike), a friend ; and *iompachan* (pronounced without the guttural—*iompann*), a convert ; whence to turn "cat in pan," would signify to become a converted friend of any new cause, whether in politics or religion, as in the case of the Vicar of Bray. Messrs. Halliwell and Wright, in their corrected edition of Nares, say "the word does not seem originally to have implied perfidy, but merely an interested changing of character." The Vicar of Bray, who was but a type of many clergymen and place-holders of the time in which he flourished, explains the principles on which he acted in the chorus of

the once eminently popular song to which he gave the title :—

And this is law, I will maintain  
Unto my dying day, sir,  
That whatsoever king shall reign,  
I'll be the Vicar of Bray, sir.

**Cesar, Kaiser, and Pheezar.** Shakspeare uses these three words, in the "Merry Wives of Windsor," as if they were synonymous—as the first two are. The third is of uncertain meaning, and has never been satisfactorily explained. Cesar, Kaiser, and Czar are all common words, well understood, though philology has hitherto been at fault in tracing Cesar and its two derivatives to its source. From the great celebrity of Julius Cesar, the first person to whom it has popularly been applied, the name is supposed to have originally belonged to him, and to have been derived from one of two sources; first, according to Dr. Wm. Smith, in his "Classical Dictionary," from the Latin *cæs-ar-ies* and the Sanscrit *kesa*, the hair, because the young Julius was hairy when he was born. Johnson and nearly all succeeding etymologists incline to believe that the word was derived from *d casa matris utero*, because, according to an ancient tradition, Julius was cut from his mother's womb, and that the name was given him in consequence. The name, however, was borne by members of the Gens, to which the great man belonged, for several generations before his birth; so that this plausible and too easily accepted etymology falls to the ground. It was evidently a title of honour, and appears to have been adopted from the Keltic Sabines, in whose language *caith*, pronoun *cai*, signified battles, and *sar*, a lord; whence *caith-sar* or *cai-sar*, the lord of battles—a most apt translation of the Latin *imperator*.

Pheezar, as used by Shakspeare, in the same sense as Cesar and Kaiser, appears to be from the English *phceze* or *feeze*, common, according to Gifford, in Dorsetshire, where he often heard it, and signifies to chastise, to beat, to subdue. In this sense it would be nearly synonymous with Cesar,



as a "lord of battles." Its origin is, however, quite unknown ; unless it be from the French *fesser*, to flog or whip on the posterior. Both Shakspeare and Ben Jonson use it :—

I'll *phesse* you i' faith.—*Taming of the Shrew*.

An' he be proud with me, I'll *phesse* his pride.

*Taming of the Shrew*, act ii. scene 3.

Come ! will you quarrel ? I'll *seize* you, sirrah !

Ben Jonson, *Alchemist*, act v. scene 5.

**Chare, Char, Chore, Cheure.** All these words, variously and corruptly spelled, have one meaning, that of a job of work, or an occasional piece of work. In this sense it remains as *charwoman*, a woman engaged for the day, for a particular piece of work or job. Todd's Johnson says it is of uncertain derivation (uncertain to him because not Saxon, German, or Latin).

And when thou'st done this *chare*, I'll give thee leave

To play till Doomsday.

*Antony and Cleopatra*, act v. scene 2.

The maid that milks and does the meanest *chares*.

*Ibid.*, act iv. scene 13.

All's *chared* when he is gone.—*Two Noble Kinsmen*.

Here's two *chewres*, *chew'd* ; when wisdom is employed, 'tis ever thus.—Beaumont and Fletcher, *Love's Cure*.

The origin of the word is evidently the Gaelic *car*, Anglicized into *char*, in obedience to the rule which softens the Keltic *c* or *k* hard into the Saxon *ch* soft, as in *kirk*, rendered *church*. *Car* signifies a turn, a job, a movement ; a sense which remains in the common English proverb, " One good turn deserves another," i.e. one good job, or piece of work done by you, deserves another to be done by me.

The English dictionaries mostly ignore this word. Those who take cognizance of it have nothing to say of its etymology.

**Chary.** This word, in its modern sense, is used to signify reluctant, reticent, coy, frugal, sparing, cautious. Shakspeare makes Hamlet say,—

The *chariest* maid is prodigal enough  
If she unmask her beauty to the moon.

It is usually derived by the Teutonists among English dictionary makers from Anglo-Saxon *cearig* and *cearian*, to care ; but the Germans or Saxons express care by *Sorg* and *Sorgen*, and have no word for it which resembles *cearian* or *cearig*. Moreover, *chary*, as used by Shakspeare, has a more delicate shade of meaning than can be conveyed by *care-ful*, that of shy, modest, bashful, retiring. The root of *chary* in this sense is the Keltic *deire*, pronounced *jeire*, and *charie*, in two syllables, which signifies *backward*, *modest*, *tardy*, *reticent*.

**Choure.** To frown ; an obsolete word, supposed to be the reverse of cheer, from the Gaelic *ciar*, a gloomy look, a frown.

But when the crabbed nurse  
Began to chide and *choure*.

Turberville's *Ozid*.

**Chuck, Duck, Duckie.** All these are familiar terms of endearment used by, to, and of women and children.

*Desdemona* : I cannot speak of this. Come now, your promise.

*Othello* : What promise, *chuck*?—*Othello*, act iii. scene 4.

That the king would have me present his princess, sweet *chuck*, with some delightful ostentation, or show, or pageant.—*Love's Labour Lost*, act v. scene 1.

*Sir Toby* : How dost thou, *chuck*?

*Malvolio* : Sir !

*Sir Toby* : Ay ! *Biddy*, come with me!—*Twelfth Night*, act iii. scene 4.

Be ignorant of the knowledge, dearest *chuck*,  
Till thou explain the deed.

*Macbeth*, act iii. scene 2.

The word *chuck* is usually supposed to mean a chicken ; and the substitution of *biddy* for *chuck* by Sir Toby Belch, in the passage quoted from "*Twelfth Night*," seems to prove that in Sir Toby's opinion the words were synonymous. The pathetic exclamation of Macduff, when he learns that his wife and little ones are all slain :—

What, all my pretty *chickens* and their dam  
At one fell swoop,

shows that *chicken* was a term of endearment for a child.

It may be, however, that at the period when Keltic words had gradually lost their original meaning, and were merging into Saxon English, that *chuck*, as a term of fondness, was derived from the earlier language, and that *chuck* had no ornithological derivation. In Keltic, *diog*, sometimes pronounced with the *d* hard, and sometimes soft, as *jiogh*, signified life, breath, and would be equivalent in either case to the corresponding English phrase of endearment, "My life! I love thee." The Keltic *cioche*, a woman's breast or bosom—the initial hard *c* taking the sound of *ch*, as in *church* from *kirk*—may have also some relation to the Shakspearean *chuck*, which is a word of different origin from chicken.

Both *chuck* and *duck* are vulgar words never used by educated or refined people. Autolycus, the pedlar, in "The Winter's Tale," sings to the crowd of rustic wenches, assembled to examine his wares,—

Will you buy any tape,  
Or lace for your cape,  
My dainty *duck*, my dear-a?  
Any silk, any thread,  
Any toys for your head  
Of the newest and finest wear-a.

*Duck* and *duckie* are words seldom admitted to the honours of the dictionary; even the slang dictionaries ignore them, though they are in constant use in the lower vernacular. The common idea is that *duck* is derived from the aquatic fowl of that name, though it is hard to explain why that creature should be more symbolical of fondness than the goose, the peacock, or any other domestic bird. If we reflect upon the fact that the women and children were the great conservators of the native language, after the foreign Danes and Saxons and Flemings who had invaded and conquered England, and intermarried in course of time with the original people, we shall find reason to believe that *duck* is from a Keltic rather than from a Saxon source. The Scottish Gaelic has *diogh*, the Irish has *diog*, life or soul; and a Keltic mother, in calling her

child *my duck* or *my duckie*, in expression of her fondness, would merely make use of the idea of the Greeks, which Byron has preserved in one of his songs, *Zoe mou sas agapo*, "My life, I love you." Two kindred words in Gaelic are *deo*, formerly written *deogh*, breath, or the breath of life, and *deoch*, to embrace tenderly. Thus the vulgar English *duck* becomes poetical when traced to its origin.

**Chuff.** A term of contempt, applied to a greasy citizen, a coarse, fat, vulgar, or rich and avaricious person :—

Are ye undone? No, ye fat *chuffs*!

1 *Henry IV.*, act ii. scene 2.

Troth, sister! I heard you were married to a very rich *chuff*.—Old Play, *The Honest Whore*.

A fat *chuff*, with a grey beard.—Nash, *Pierce Penniless* (1592).

That these men, by their mechanicalle trades, should come to be sparage gentlemen, and *chuff*-headed burgomasters.—*Idem*.

Cheek by jowl with a *chuffy* vintner.—*Robert Burns*.

Nares admits that the derivation is uncertain, but suggests that it may be from *chough*, pronounced *chuff*, a kind of sea-bird, generally considered a stupid one. But *chuff*, as employed by the old dramatists, does not signify a stupid, but a fat and gross person, and comes, in all probability, from the Keltic *ciob* and *ciobh* (*ci* pronounced as *chi*, and *bh* as *f* or *v*), a large jaw-bone or jowl, a fat cheek or under-jaw.

**Civil.** Shakspeare uses this word in a sense which is altogether obsolete, and utterly at variance with its present meaning; though what is the exact sense has long been matter of surmise.

The count is neither sad, nor sick, nor merry, nor well. But *civil*, count; civil as an orange, and something of that jealous complexion.—*Much Ado about Nothing*.

When I have fought with the men, I will be civil to the maids; I will cut off their heads.—*Romeo and Juliet*.

*Olivia*: Where is Malvolio? He is sad and *civil*,  
And suits well for a servant with my fortunes.

*Maria*: He is coming, madam, but in very strange manner.  
He is sure possessed, madam.

*Olivia*: Why, what's the matter? Does he rave?

*Twelfth Night*, act iii. scene 4.



In the tragedy of "Gorboduc," the phrase "*civil* and reproachful death," which appears in the early editions, was subsequently altered to "*cruel* and reproachful death;" as in "Romeo and Juliet," "I will be *civil* with the maids," was rendered in subsequent editions, "I will be *cruel* with the maids." Mr. Staunton thinks that *civil*, and not *cruel*, was the right word, and that "*civil* as an orange" meant "sour and tart as a *Seville* orange." Here, if a pun were intended, the pun was not a brilliant one. In the "Scornful Lady" of Beaumont and Fletcher, the passage occurs:—

If he be *civil*, not your powdered sugar  
Nor your raisins shall persuade the captain  
To live a coxcomb with him.

Here the allusion to the powdered sugar and the sweet raisins suggests that Mr. Staunton is right in interpreting *civil* as tart and sour. But whence the etymology? It seems to be a corruption of Keltic *searbh* (*serv*) and *searbhál*, tart, acid, bitter, *acerbe*.

**Clamour** or **Clam**. The lewd Clown, who berates the garrulous girls gathered around the knavish pedlar Autolycus, to examine and purchase his ballads, his ribbons, and other wares, uses *clamour* in a sense which has excited considerable controversy. Vexed at their loquacity, he says,—

Is there not milking-time, when you are going to bed, or kill-hole, to whistle off these secrets, but you must be tittling, tattling before all our guests? 'Tis well they are whispering! *Clamour* your tongues; not a word more!—*Winter's Tale*, act iv. scene 3.

Mr. Staunton, in his Glossary to Shakspeare, holds that *clamour* in this passage means to refrain, to silence; and in a note to the text says: "Some will have this to be a corruption of *chamour* or *chambre*, from the French *chamer*, to refrain; others suspect it to be only a misprint for *charm*; but from the following line in Taylor, the water-poet, first cited by Mr. Hunter, "*clamour* the promulgation of your tongues," it would seem to have been a familiar phrase. Nares, taking the hint from Warburton, conjectured that the word had some reference to bell-ringing,

that *clamour* was contracted into *clam*, and that bells were technically described as being *clammed*, when, after a course of rounds or changes, they were all sounded simultaneously in one general crash, by which the peal was concluded. This was called the *clam*. He adds, that "in the ringing of bells there is an accidental *clam* or *clamour*, as well as an intended one ; which is when the bells are struck unskillfully together in ringing the changes, so as to produce discord." He quotes from an old inscription in the belfry of St. Peter's Church at Shaftesbury :—

What music is there that compared may be  
With well-tuned bells ? enchanting melody.

But when they *clam*, the harsh sound spoils the sport,  
And 'tis like women keeping Dover Court.

*Clamour*, from the Latin, suggests noise, and not refraining from noise, as Mr. Staunton hints in his commentary upon the Clown's speech to the girls who gather around Autolycus. The root of the Latin *clamour*, as well as of the English *clam*, is the Keltic *glam*, to cry out ; *glamair*, a noisy, vociferous person, a babbler ; *glambhsan*, a great noise—words sometimes written *clam*, *clamair*, *clambhsan*. Read by this gloss, the Clown's address to the girls becomes quite intelligible.

"Clamour your tongues, not a word more"—i.e. let your tongues all speak together in one final burst, and then have done. The final syllable *our*, added to *clam* or *glam*, resolves itself into the Keltic *mor*, great ; whence *clam-mor*, great noise, Anglicized into *clamour*, is *glam*, with the addition of the Keltic *mor*, great ; whence *clamour*, a very great or loud noise—the root of the Latin *clamor* and the English *clamorous*.

Mr. Gifford, ignorant of the meaning of *clam*, and not being able to make sense of *clamour*, in English, as used in the passage from "Winter's Tale," suggested that the word was a misprint for *charm*, and that the girls were by the Clown advised to throw the *charm* of silence over their tongues ! This correction has not wholly been rejected

by succeeding commentators; though some, unwilling to accept it, have gone to the French for a derivation, and found it as they think in *chamer*, to desist or refrain, a word that is liable to two objections—first, it wants the letter *l*, and second, is unknown to the French language.

**Clapper-claw.** Sometimes corrupted into *capper-claw*, a slang expression commonly supposed to signify the violent wrangling accompanied by the personal encounters of angry women of the lower classes. The compiler of the "Slang Dictionary" (1874) adopts the latter form of the word, and with the usual blundering of those who never seek for English roots except in the Teutonic or Anglo-Saxon, explains it as a "female encounter where caps are torn, and nails freely used." Shakspeare has *clapper*, *clapper-claw*, and *clapper de claw*.

He (Benedick) hath a heart as sound as a bell, and his tongue is the *clapper*.—*Much Ado about Nothing*, act iii. scene 2.

*Caius*: By gar, me vill cut his ears.

*Host*: He will *clapper-claw* thee lightly, bully.

*Caius*: *Clapper de claw*, vat is dat?

*Host*: That is, he will make thee amends.

*Caius*: By gar! me do look, he shall *clapper de claw* me! for, by gar! me vill have it.—*Merry Wives of Windsor*, act ii. scene 3.

In the single word *clapper*, in "Much Ado about Nothing," Shakspeare employs it in the ordinary English sense of the tongue of a bell; but in *clapper-claw*, the Keltic derivation is obviously from *clab*, a large mouth; *clabaiche*, having a large mouth; *clabaire*, a noisy talker, babbler, or one using abusive language, and *clabar*, the clapper of a mill. The second word, *claw*, is not derivable from the Anglo-Saxon *claw*, a talon, or *claws*, used disparagingly of the human fingers, but from the Keltic *cladhaich* (the *dh* silent), to dig, to poke, to thrust; so that the vulgar English phrase *clapper-claw*, resolved into its elements, signifies to attack with verbal abuse or vituperation and physical assault.

**Claw.** Vulgarly supposed to mean "scratch." The phrase used by the Scotch, "*Claw* me, and I'll *claw* you,"

is referred by the English to the disease traditionally asserted to be greatly prevalent in Scotland, viz. the *itch*; and is stupidly translated into Saxon, "Scratch me, and I'll scratch you."

Laugh when I'm merry, and *claw* no man in his humour.—*Much Ado about Nothing*, act i. scene 3.

He is a gallant fit to serve my lord,  
Who *clawes* and soothes him up at every word.  
T. Lodge, quoted by Nares.

How kindly they by *clawing* one another,  
As if the left hand were the right hand's brother.  
Witt's *Recreation* (1654).

It is palpable that in the passage from Shakspeare, *claw* cannot be translated scratch, and that the word has no reference, near or remote, to the irritation of the skin, which requires the manual operation of relief which Saxon etymologists have insisted on. "Claw," says Nares, "is to scratch or tickle, whence to flatter." This derivation is born of the assumption that English words must of necessity be of Teutonic origin, and that the first inhabitants of the island either had no language, or failed to perpetuate it. *Claw*, in the sense in which Shakspeare employs it, is a corruption of the Keltic *cliu*, to praise or flatter. In the Kymric branch of the Keltic languages, the word appears as *clod* with the same meaning.

And first let me desire of you not to be angry, if I speak rather to profit than to please you, forbearing altogether those false and *clawing* expressions which your advisers use, when they address themselves to speak unto you.—*Vindication of King Charles*, by Edward Simmons (1646).

The etymologists who believe that to claw is to scratch, and not *cliu*, to praise, of course maintain that "claw-back" means to scratch the back, whereas it means to praise in return for praise; or in the vulgar slang of the present day, to "pass the butter-boat." Nares says that "claw-back" is metaphorically a flatterer, but there is no metaphor involved in the phrase, which is simply a pay back flattery with flattery.



The overweening of thy wits  
Doth make thy foes to smile,  
Thy friends to weep, and *claw-back* thee  
With soothings to beguile.

Warner's *Albion's England* (1598).

Claw-back is thus a hybrid word, half Keltic, half Saxon-English, and has nothing to do with the back, or with the scratching of it.

**Clean kam.** When Menenius, in "Coriolanus," act. iii. scene 1, eloquently pleads for his hero, Sicinius at the head of the Roman rabble replies,—

This is *clean kam*;

and Brutus rejoins,—

Merely *awry*. When he did love his country,  
His country honoured him.

In a note on this passage, Mr. Staunton explains that *clean kam* is "equivalent to rigmarole or rhodomontade." But the interpretation is incorrect. *Clean* is used in the sense of *quite* or thoroughly, as in the "Comedy of Errors :"—

Five summers have I spent in furthest Greece,  
Roaming *clean* through the bounds of Asia;

and in the vulgar parlance, a man that is totally ruined, is said to be "*clean* done for." *Kam* is the Gaelic *cam*, crooked, contorted, so that Sicinius did not say, as Mr. Staunton supposed, that the speech of Menenius in praise of Coriolanus was *rigmarole*, but that it was quite wrong, crooked, or perverted from the truth. Brutus denies that it was *quite* perverted, but admits that it was *awry*.

**Clem or Clam.** To suffer from hunger, to be famished, to starve, to eat greedily. This word, though obsolete in literary and colloquial English, survives as the synonym of starve in Lancashire and other northern counties. It does not appear to have been known to Shakespeare, but was employed by Ben Jonson and his contemporaries, in the sense not only of being hungry, but of causing to be hungry, as in the "Poetaster," act i. scene 2 :—

I cannot eat stones and turves. What will he *clem* me and my followers? Ask him if he will *clem* me?

The modern word starve, to die of hunger, formerly meant to die of cold, and the phrase is still sometimes heard. The root of *clem* or *clam* in the first sense is derived from the Gaelic *glam*, to eat like a famished person, to devour food eagerly in extremity of hunger. Thus by a slight modification of the original meaning, the effect was substituted for the cause, and a passive was transformed into an active verb.

**Clerk.** This word signifies a priest in holy orders, as well as an accountant, amanuensis, secretary, or assistant in a mercantile or banking establishment. It formerly signified any learned man. It is commonly pronounced *clark*, and is immediately derived from the Latin *clericus*; but whence the Latin? When the complimentary epithet of "Beau-clerc" was bestowed upon Henry I., it signified that he was a learned man, as learned as a *clericus*, which few kings of his time were, and not that he could write and keep accounts like a clerk of the present day. The origin of the Latin *clericus* lies in the Keltic languages, and in the religion of the Druids, which pervaded all Western and Middle Europe long before the establishment of the Roman republic. There were three orders of this priesthood—the Druids, the Bards, and the Vates. It was the duty of the Bards to celebrate in poetical compositions, which they recited to the music of the harp, the great deeds of heroes, and to preserve by this means the history of bygone times, and impress its lessons upon the minds of their contemporaries. The name of their harp was *clar*, from whence came *clarach* (the Latin *clericus*), pertaining to the harp, and *clarsair*, a bard or harper, which ultimately came to designate the priest who took part in the musical celebrations and chants or hymns of the fane or temple, and accompanied them by the music of the harp. *Clerk* in reality meant a harper, though the original meaning has been lost in the lapse of centuries, and in the changes of manners and religion.

**Clip.** To embrace, to fold to one's bosom, to fondle. Before the English in the Elizabethan period adopted *embrace*, from the French *embrasser*, to enclose in the arms, the word *clip* or *clippe* was commonly used :—

Each of us *clippe* the other.—*Piers Ploughman*.

He kisseth her, and *clippeth* her full oft.

Chaucer, *The Merchant's Tale*.

Shakspeare used both *clip* and embrace :—

Then *embraces* his son, and then again he worries his daughter with *clipping* her.—*Winter's Tale*, act v. scene 2.

The lusty vine not jealous of the ivy,  
Because she *clips* the elm.

*Beaumont and Fletcher*.

You have shown us Hectors.

Enter the city, *clip* your wives, your friends ;  
Tell them your feats.

*Antony and Cleopatra*, act iv. scene 8.

Oh, let me *clip* you  
In arms as sound as when I woo'd ; in heart  
As merry as when our nuptial day was done,  
And tapers burned to bed-ward.

*Coriolanus*, act i. scene 6.

English philologists derive *clip*, in the amatory sense, from the Anglo-Saxon *clippan*, but they find no trace of the etymology in the Teutonic languages, of which the so-called Anglo-Saxon is one. The root is the Gaelic *cliabh*, the bosom, the breast, and the meaning, by extension, is to press to the bosom, to embrace.

*Clap*, in Scotland and the North of England, is often used for *clip*, and has the same meaning. It survives in popular parlance as the name of a disgraceful malady, the not infrequent result of libidinous intercourse.

In the sense of to embrace or fondle, *clip* has long been obsolete, and instead of meaning encircled by the arms, as embrace, meant pressed to the bosom, the breast, or the heart ; whence also *clapail*, to fondle, the root of the English "clap" in the phrase to "clip and clap."

**Clit.** Nares quotes this word from the "Mirror for Magistrates," wherein alone he found it. He confessed his inability to explain it :—

For then with us, the days more darkish are,  
More short, cold, moyste, and stormy, cloudy *clit*,  
For sadness more than mirth or pleasure fit.

The word is the Keltic *cleit*, which signifies flaky, feathery ; an epithet that might well be applied to the " stormy clouds " of the poet from whom the quotation is made.

**Clout, Clouted brogues.** *Clout* is the centre of target usually formed of a rag, sometimes of a red colour, but most usually of white. Nares is of opinion that the clout of a butt or target signified a *nail*, and that it was derived from the French *clou*, a nail, *clouette*, a little nail.

Indeed, he must shoot nearer, or he's ne'er hit the *clout*.

*Love's Labour Lost*, act iv. scene 1.

The phrase " clouted brogues " is used in " Cymbeline," act iv. scene 2 :—

I thought he slept,  
And put my *clouted brogues* from off my feet,  
Whose rudeness answered my steps too loud.

" Clouted brogues," says Nares, " are a kind of shoes, strengthened with *clouts* or nails " In Gaelic, *brog* is a shoe without reference to quality of coarseness or fineness ; and *clout*, the Keltic *clud*, does not signify a nail, but a patch, a rag, a clout (whence dish-clout, baby clouts, &c.) ; *cludaich*, to patch, to mend. The word survives in this sense in Lowland Scotch. " Clouted shoon " is a common expression for shoes that have been repaired. In the excellent old comic song of " My Jo, Janet," when the lass asks her too parsimonious lover to purchase her a new pair of shoes, he replies,—

*Clout* the auld, the new are dear.

In the north of England, a cobbler is called a *clouter* ; and a *clout*-nail is a nail for cobbling or patching. Mr. Dyce and Mr. Staunton fall into the same error as Nares in relation to this word.



**Cobble, Cobbler.** To cobble is to mend anything in a clumsy, rough, and imperfect manner. A cobbler is almost exclusively used in the sense of an inferior shoemaker or shoe-mender, but it had once a more extended application :

Thou art a *cobbler*, art thou?—*Julius Cæsar*, act i. scene 1.

No satisfactory etymology has been given in any English dictionary. The latest attempted is that of Mr. Wedgwood, who thinks that it may come from a corruption of *hobble*, to walk clumsily; and that the designation may have been transferred from the walker to the imperfectly mended shoes in which he walked. He adds, however, that a more plausible origin is the Swedish *klabba*, properly to daub, or work unskilfully. The Keltic displays a much better source for this ancient and still popular word in *ceap* (*cáp*), a shoemaker's last; *ceabag*, awkward, clumsy; *ceapail*, binding, fettering, stopping in a clumsy and imperfect manner. It is to be remarked that *b* and *p* in the Keltic languages are pronounced alike, or nearly so; and that the transition from *ceapail*, to *cobble*, is easy and obvious; *ceabalachd* signifying clumsy mending.

**Cob-loaf.** In "*Troilus and Cressida*," act ii. scene 1, occurs a passage between Thersites and Ajax, in which this word is used as an exclamation.

*Thersites* : Thou grumblest and railest every hour at Achilles . . .

*Ajax* : Mistress Thersites !

*Thersites* : Thou should'st strike him.

*Ajax* : Cobloaf !

*Thersites* : He would pun (pound) thee into shivers with his fist, as a sailor breaks a biscuit.

The whole scene and the following, in which Achilles appears, turns upon the beatings threatened and perpetrated by Ajax on Thersites. All commentators are of opinion that *cob-loaf* means a large loaf of bread. Nares says "the whole passage is desperately corrupt." Of "*Mistress Thersites*," he adds that he can make nothing. The 4to, he goes on to say, suggests the true reading of the rest,

after transposing only one word, by giving the whole to Thersites :—

*Thersites* : Shouldst thou strike him, Ajax, *cobloaf* ! He would pun thee into shivers with his fist, as a sailor breaks a biscuit.

The commentators, to explain the other reading, say that *cob-loaf* means "a crusty, uneven loaf," that it may suit Thersites ; and Mr. Steevens says it is used in the midland counties ; but Mr. Steevens finds a usage where he wants it. Whereas, if Thersites calls Ajax *cob-loaf*, it then retains its analogous sense of "large, clumsy loaf," and the succeeding allusion to a biscuit is natural, and in its place. "Though you are like a large loaf, Achilles would pound you like a biscuit." The passage little deserves the labour of correcting, had not the correction been so obvious. Stealing of *cob-loaves* was a Christmas sport.

It cannot be admitted that the attributing to Thersites an exclamation that the text assigns to Ajax, is justifiable, or that it throws any light on the difficulty. Ajax does not call Achilles a *cob-loaf*, whatever the epithet may mean, but applies it contemptuously to Thersites himself ; where he certainly would not suppose that *cob-loaf* meant a big loaf, for he did not consider Thersites to be big in anything. The Keltic *càb* (pronounced *caab*, quasi *cawb*) is a contemptuous term for an ugly and toothless mouth ; and *lobh* (pronounced *lofe*) signifies foul, stinking, putrid ; whence *cob-loaf*, foul mouth ! the very epithet that Ajax would naturally apply to such a railer as Thersites. When Ajax afterwards calls Thersites, *Mistress Thersites*, a phrase which so bewildered Nares that he gave up in despair the attempt to explain it by the English language, the Keltic, which supplied *cab-lobh* (*cob-loaf*), should be looked to with the view of obtaining assistance. Here is found *miosgais*, malice, and *treise*, strong ; whence *miosgais-treise* abbreviated into *mios-treise*, Anglicized and corrupted by the non-Keltic printers into *mistress*.

**Cock-a-hoop.** A vulgar expression, which, in its modern acceptation, signifies proud, arrogant, and violent,

but which, as used by Shakspeare and the writers of his time, seems to have had a different meaning. Capulet, in "Romeo and Juliet," says to Tybalt, who has spoken of Romeo as a *villain*,—

He shall be endured.

Am I the master here? Or you? Go to.

You'll not endure him? God shall mend my soul;

You'll make a mutiny among my guests.

You will set *cock-a-hoop*!—Act i. scene 5.

The word has long been a stumbling-block in the path of etymologists. Mr. Staunton remarks that the phrase is of "very doubtful origin. Some writers think it an allusion to a custom, they say, of taking the cock, or spigot, out of the barrel, and laying it on the hoop. I rather suppose," he adds, "that it refers in some way to the boastful, provocative crowing of the cock, but can find nothing explanatory of its meaning in any author." Nares is equally at a loss. Under the word "enhooped," or enclosed in a hoop, which occurs in "Antony and Cleopatra:"—

His cocks do win the battle still of mine,

When it is all to nought, and his quails will

Beat mine *inhooped*, at odds.—Act ii. scene 3,

Nares remarks that there is "no trace of the *hoops* to be found in any book of cock-fighting. If the custom of fighting cocks within hoops could be thoroughly proved, it would afford the best explanation of the phrase *cock-a-hoop*—the cock perching on the *hoop* in an exulting manner, either before or after the battle. This would give exactly the right idea; but I fear the proofs are not sufficient." In another passage Nares explains that *hoop* was formerly a name for a quart pot, such pots being anciently made with staves bound together with hoops, as barrels are. He quotes from 2nd "Henry the Sixth" the declaration of Jack Cade, that among the reforms which he intended to make for the benefit of the English people, or commons, is—

The three-hooped pot shall have ten hoops, and I will make it felony to drink small beer.—Act iv. scene 2.

He asks : " Will not this explain *cock-a-hoop* better than other derivations ? A person is *cock-a-hoop*, or in high spirits, who has been keeping up the hoop or pot at his head."

A possible and better light may be thrown upon the obscurity in which the origin of the phrase is hidden, by an examination of the Gaelic. *Cog* in that language signifies to fight, to make war ; *cogadh* (*cog-a*), warfare, war, battle, conflict ; *cogach*, warlike, and *up* (pronounced *oop* or *hoop*), to push, to thrust, to provoke. May not these two words be the roots of the disputed phrase ? They certainly are sufficient to explain its use by Capulet to Tybalt, which the Saxon rendering of cocks fighting in or on hoops, and Nares' notices of deep drinking, do not.

**Cockatrice.** Shakspeare, in "Romeo and Juliet," speaks of the "death-darting eye of *cockatrice*," and in "Twelfth Night" he says, "Kill by the look like *cockatrice*." The allusions to the *cockatrice* are frequent in the literature of the seventeenth, and the first half of the eighteenth centuries. The creature was supposed to have the form of a serpent, with the head of a cock ; and Sir Thomas Browne, in his "Vulgar Errors," said it was generally described "with large wings, a serpentine and winding tail, and a crest or comb like that of a cock." The whole myth was founded on an etymological misconception of the meaning of the Keltic words *cocadh* (*cocá*), erect or standing erect ; and *treise*, strength, vigour, force ; *treiseil*, strong ; whence *cocadh-treise*, *coca-treise*, powerfully erect—a phrase applied to any deadly serpent, with a brilliant eye, when raising itself preparatory to striking its victim with its forked fangs. The misapprehension of the meaning of *cocadh* led to the idea, in the popular mind, that the creature must have had the head of a cock—the male of the familiar gallinaceous fowl. By a poetical metaphor, of which the genesis is easy to trace, the word was frequently applied to describe a beautiful and dissolute woman, the fascination



of whose eyes and her mercenary charms brought ruin or death to the amatory and credulous fools who believed in her. Several examples of the use of *cockatrice* in this sense are cited by Nares from Ben Jonson and others. The same idea, without reference to the word *cockatrice*, is expressed in a poem entitled the "Fair Serpent :"—

'Tis beautiful to look at  
 As it rustles through the street,  
 But its eyes, though bright as sunshine,  
 Have the glow of Hell's own heat.  
 And worse than the deadly upas  
 Are the odours of its breath ;  
 Its whispered words are poison ;  
 Its lightest touch is death.

This and no other is the *cockatrice* of old poetry and romance, and the Keltic etymology and no other is the substratum on which the fable is built. An obscene meaning is also attachable to the Keltic words, signifying a powerful erection.

**Cockle or Corn-cockle.** A flowering weed that often grows amid the corn ; a weed generally ; a tare.

Let thistles grow instead of wheat, and *cockles* instead of barley.—*Job xxxi. 40.*

Sow'd *cockle*, reap'd no corn.—*Love's Labour Lost*, act iv. scene 3.

The naughty seed and *cockle* of sedition,

The *cockle* of rebellion.

*Coriolanus*, act iii. scene 1.

This word has no relation to the small shell first known by that name, or to the French *coquille*, a shell ; but is from the Gaelic *cogull* or *cogall*, a weed of any kind. From the same root comes the French *coquelicot*, the popular name for a poppy, as great a nuisance to the scientific farmer as the corn-cockle.

**Cockney.** This familiar and by no means obsolete word is of obscure origin. It is now generally employed as a depreciatory epithet to a citizen or inhabitant of

London who knows nothing of rural 'life, or to one born within the sound of Bow Bells. The Fool in "King Lear," act ii. scene 4, says,—

Cry to it, nuncle, as the *cockney* did to the eels when she put 'em in the paste alive; she knapped 'em o' the coxcombs with a stick, and cried, Down, wantons, down! 'Twas her brother that, in pure kindness to his horse, buttered his hay.

Percy, on the authority of the old ballad, "The Tournament of Tottenham," thought that *cockney* was derived from *cook*, and that it originally meant a cook or a scullion. Mr. Staunton was of opinion, from the mention of the eels in the Fool's anecdote, that Shakspeare used it in the same sense. Nares and nearly every English dictionary adopt the derivation. Mr. Halliwell agrees with Fuller that *cockney* merely signified a town-bred person who was ignorant of rural matters. There is no doubt that it sometimes bears that meaning. The ridiculous story of Minshew that a Londoner in the country, who heard a cock crow for the first time in his life, exclaimed, "The *cock neighs*" (like a horse), and that hence arose the word, scarcely deserves mention.

The word always signifies ignorance or silliness in the person to whom it is applied. It has this sense especially marked in Chaucer's "Reve's Tale :"—

And when this jape is told another day,  
I shall be held a *daffe*, or *cockenay*.

In this passage *daffe* signifies a fool, as in Lowland Scotch *daft* signifies foolish or crazy. The same idea of silliness attaches to the French word, the "Pays de *Cocagne*," where the ducks run about ready roasted, crying, "Come, eat me!" The word as applied in "Lear," to the woman who put the live eels in the paste, signified not that she was a cook, but that she was a fool, as was her brother who buttered the hay out of kindness to the horse. It is probably derived from the Gaelic *caoch*, empty, hollow, and *neoni*, a simpleton; whence *caoch-neoni*, an empty-headed simpleton, a fool, a nobody, a noodle.

Coxcomb, formerly written *cockscomb*, which the fool

uses in the same passage, as descriptive of the head of the eel, would not now be employed in a similar sense, and in our days it signifies a silly, conceited fop. It seems to be also of Keltic origin, from *caoch*, empty, and *sgeumh*, handsome, whence *caoch-sgeumh*, a handsome but empty-headed person. Johnson, and after him Mr. Wedgwood, derives it, however, from the hood worn by a fool or jester, which, they say, was made in the form of a cock's comb! An etymologist of the seventeenth century, the author of "*Gazophylacium Anglicanum*," thinks it comes "from the French *cochon*, a hog, because people often call a fool a 'silly hog'!"

*Cockney* sometimes signified a spoiled child, and the French word *dodeliner* was translated in "*Hollyband's Treasure*," according to Mr. Dyce, as "to bring up wantonly as a cockney."

**Cockshut time.** This phrase occurs in "*Richard III.*," act v. scene 3:—

The Earl of Surrey and himself  
Much about *cockshut time* went through the army;

and in Ben Jonson's "*Masque of Satyrs*:"—

Mistress, this is only spite,  
For you would not yesternight  
Kiss him in the *cockshut* light.

The meaning of *cockshut* is the evening twilight, and the etymology is said by Nares and others to be derived from "a large net, stretched across a glade, and so suspended upon poles, as to be easily drawn together, and employed to catch woodcocks in the twilight." No other etymology than this very unsatisfactory one has ever been suggested. It is possible, however, that an investigation of the Keltic vernacular, by means of which so many obscurities in the English language, both ancient and modern, have been cleared up, may afford a clue to the real etymology of this puzzling word. *Cockshut*, or the early beginning of the night, was the time at which our remote ancestors were accustomed to retire to rest. In the Keltic—more spoken

in the rural districts than in the towns—*cagar* meant a whisper, and *cogarsaich*, sometimes written *cogarsnach*, a whispering; and either of these words with the addition of *sith* or *sioth* (*si* pronounced as *shi*), signifying peace, rest, quiet, repose, would yield a very near approach to the Anglicized corruption of *cock-shut*. The time for whispers preparatory to rest, is certainly a more probable explanation of the term than the netting of woodcocks, and as such is offered for the consideration of philologists.

**Cock-sure.** Very sure, positively sure. In the first part of "Henry IV.," Gadshill, in the Inn Yard at Rochester, says to the Chamberlain, who predicts the gallows for him, act ii. scene 1,—

We steal as in a castle, *cock-sure*—we walk invisible.

*Cock*, in this compound word, has been variously explained by etymologists, the most commonly received root being "the *cock* of a gun," "as being," says Worcester, "much more sure of its aim than when fired with a match." Dr. Cobham Brewer, in his "Dictionary of Words and Phrases," inclines to the ornithological derivation, from the barn-door fowl—*gallus*. "Cock-sure," he says, "is *cocky* sure, or pertly confident." "We call," he adds, "a self-confident, overbearing prig, a *cocky* fellow, from the barn-yard despot." The true origin of the syllable is the Gaelic *coc*, manifest, plain, conspicuous; also to stick up, as in a "cocked hat," a hat stuck up on one side; *cockade*, a badge stuck upon a hat, and the Scottish phrases, "cock your bonnet," and "cock up your beaver." Whence *cock-sure* signifies manifestly sure, plainly sure, unmistakably sure; and Gadshill's reference to the castle from which he issued forth to steal, and to which he returned after his robbery was committed, simply implied that he was more than ordinarily sure—in the safety of his castle.

**Cocoloch.** A term of opprobrium or contempt used by Beaumont and Fletcher, which Nares thinks was used to signify a cock-roach!



Then scotch thee,  
 Poor fly ! within these eaglet claws of mine,  
 Or draw my sword of fate, upon a peasant,  
 A *besognio*, a *cocolock* as thou art.

*Four Plays in One* (Nares).

"The speech," says Nares, "is jargon ; but one insect having been mentioned, another might naturally be introduced." This is etymology with a vengeance ! The Keltic *caoch* signifies empty, worthless ; and *laoch*, a lad, a fellow ; whence *caoch-laoch*, rendered in the vernacular of the time into *coco-lock*, signified nothing more or less than an empty (headed) fellow.

**Cog, Coggeries.** To cog, signifies to lie, to cheat, and is used by Shakspeare in the sense of loading the dice to defraud :—

Sweet, adieu !  
 Since you can *cog*, I'll play no more with you.  
*Love's Labour Lost.*

Quality ! A quality is in fashion—  
 Drinking, lying, *cogging*.

*Ford, The Swiss Darling.*

*Cogger* is a swindler, and *coggeries*, frauds, swindles, and dishonesties at play. The English dictionaries represent the word as of "uncertain derivation." If the etymologists had sought in the Gaelic, they would have found *caog*, to wink, to make a sign with the eye, when a looker-on, to a confederate who is playing ; to connive ; *caogadh* (*caoga*), winking, conniving. An allied word is found in the Kymric *coegio* or *cogio*, to trick, to cheat.

**Coil.** In modern English, *coil*—derived from the French *cueillir*, to pluck or gather, and from the Latin *colligere*—signifies, to gather a rope into a circular heap, to twist round ; whence the *coil* of a serpent. But with the Elizabethan writers the word signified tumult, confusion, entanglement, difficulty. Johnson derives it from the German *Koller*, rage, madness, which is nothing but the Teutonic form of the French *colère*, anger ; but Nares, very properly dissatisfied with this explanation, declares the word to be of "very uncertain derivation."

This *coil* would not affect his reason.

*Tempest*, act i. scene 2.

You would not believe what a *coil* I had the other day to compound a business between a Katrine (Catherine) pear-woman and him about snatching.—Ben Jonson, *Bartholomew Fair*, act i. scene 4.

They talk of wit, and this and that, and keep a *coyl* and pother about it.—Shadwell, *True Wisdom*.

To see them keeping up such a *coil* about nothing.—*Suckling*.

There's a great *coil* to-morrow.—*Much Ado about Nothing*.

The true etymology of *coil* in this sense—which does not appear in modern dictionaries, having become obsolescent, if not entirely obsolete—is the Keltic *coile*, violent movement; *coileid*, noise, strife, stir, movement; akin to *goil*, to gurgle and bubble like boiling water; *coilideach*, noisy, stirring, confused, tumultuous.

Shakspeare uses this word in two different senses—that of a *coil* of rope, gathered into a circle to prevent entanglement; and in that of noise, uproar, or disturbance.

In the beautiful soliloquy of Hamlet upon death, *coil* is used in a manner suggestive of a meaning different from that of a gathering of a rope into a circular form, or from that of a noise or disturbance:—

To die! To sleep?

To sleep, perchance to dream; ay, there's the rub,  
For in that sleep of death what dreams may come  
When we have shuffled off this mortal *coil*!

Act iii. scene 1.

Possibly the metaphor may mean, that in this life we are bound as in a coil of rope, and that death enables us to shuffle off the restraint; or "mortal coil," may signify the struggle and strife with care and sorrow, that disturb the peace of all who live; though "shuffle off" is scarcely a phrase that aptly accords with the metaphor. *Cochull* or *cochuill*, in Keltic, signifies a husk, a shell, the outer covering—in which the guttural *ch* is scarcely pronounced, or is shortened into the English *coil*—a very near approach to the Keltic *co-huil*. In this case the metaphor would be both beautiful and appropriate, comparing the body to the mortal husk or shell of the immortal spirit; which Death

enables us to shuffle off, as the grub shuffles off the husk and shell of its cocoon, and soars aloft into the upper air on wings, the emblem of the soul.

**Coistrel or Coystril.** A depreciatory or contemptuous epithet which has long been obsolete, but common in the Shakspearean era.

He's a coward and a *coystril*,  
That will not drink to my niece.

*Twelfth Night*, act i. scene 3.

You whoreson bragging *coystrel*.

Ben Jonson, *Every Man in his Humour*.

Every *coystril* that comes inquiring for his *tib*.—*Pericles*.

Nares defines the word to mean a young fellow, properly an inferior groom, or a lad employed by the esquire to carry the knight's arms; and probably, he says, derived from the old French *coustiller*. The word in Keltic means a vagabond in the objurgatory and worst sense of the word, a fellow without home or occupation. It is compounded of the Keltic *cos*, a foot, *coise*, feet, and *triall*, a traveller, a wanderer; whence *coise-triall*, Anglicized, a coystril, a wanderer, a vagabond, a tramp.

**Coker.** Ben Jonson and other writers of his time used the word *coker* for *stultus*, a fool. It is sometimes written *cox* and *coax*. It is from the Keltic *caoch*, empty.

Why, we will make a *coker* of this, wise master;  
We will, my mistress; an absolute fine *coker*,  
Of such a solemn and effectual ass.

Ben Jonson, *The Devil an Ass*.

**Collied.** Shakspeare, in "Midsummer Night's Dream," has,—

Like lightning in the *collied* night.

Professor Wilson quotes this line in the "Noctes Ambrosianæ," and appends a note to *collied*, in which he explains it as "blackened as with coal." Shakspeare uses the word a second time in—

Passion having my best judgment *collied*.

The Rev. Alexander Dyce, in his Glossary to Shakspeare,

glosses *collied* as "smutted, blackened, darkened." The resemblance in sound of "coll" and "coal" satisfied Professor Wilson, who did not pretend to be a philologist, that he had hit upon the true meaning of *collied*; as it did Mr. Dyce, who had some pretensions to philology; but both might have found a better clue in the Gaelic *collaid*, a noise, a storm, a perturbation, a tumult, and *collaideach*, stormy, vehement, perturbed. "Lightning in the *stormy* night," and not in the coal-black night, appears to have been the meaning of Shakspeare in the first quotation; and a judgment "perturbed" by passion is a far more poetical phrase in the second than "blackened," and more likely to be correct.

**Collop.** Usually interpreted as a lump of flesh for cooking; a steak, a rasher of bacon, and sometimes minced meat, as in the dish called Scotch *collops*. In this sense the word is derived by many philologists from the *calf* of the leg, as if a *collop* were a piece of flesh cut from that part of the human frame. Dr. Johnson adopts the absurd and fanciful derivation of Minshew from *coal* and *up* or upon, i.e. flesh cooked upon coal! Richardson traces it to *collor*, the smut of coal, on the principle apparently of *lucus a non lucendo*, or the supposition that a lump of flesh cooked over the fire is sometimes blackened with the soot! Nares is somewhat scandalized at its use by the jealous Leontes, when he dubiously addresses his little child Mamillius, in the "Winter's Tale,"—

Come, sir page,  
Look on me with thy welkin eye, sweet villain;  
Most dearest, my *collop*.

He remarks on this passage, that "the metaphorical use of 'collop' by a father to his child, as being part of his flesh, seems rather hard and coarse." Shakspeare uses the word in the same sense in "Henry VI.:"—

God knows thou art a *collop* of my flesh.

Nares, as if he doubted his previous interpretation, and would almost justify Shakspeare for his use of the word.



remarks that Lyly certainly intended to be pathetic in the following passage :—

And then find them curse thee in their hearts, when they should ask blessings on their knees, and the *collops* of thine own bowels to be the torturer of thine own soul.—*Mother Bombie*, act i. scene 1.

The purely Gaelic derivation of the word from *colbh* (pronounced *col-ov* or *col-op*) removes it from the vulgar interpretation, and places it in the poetic region to which it rightly belongs. *Colbh* signifies an offshoot, a sprout, a branch, a twig, a scion ; an epithet which becomes truly tender and pathetic in the mouth of Leontes, and not coarse as Nares supposes.

Its application to cookery—as in the phrase, a dish of *collops*—arose from a Saxon misapprehension of its meaning ; “a dish of *sprouts* or young shoots of cabbage” was afterwards applied to the more substantial fare of the gross-feeding Saxons. Dryden speaks of a dish of “sweet-breads and *collops*,” in which *collops* clearly signifies the vegetable accompaniment of the sweetbreads.

**Comart.** “This word,” says Nares, “has hitherto been found only in the old quarto edition of ‘Hamlet ;’ but has been restored by Warburton as better suiting the sense than *covenant*, which had been substituted.”

It occurs in the colloquy between Marcellus and Horatio after the disappearance of the Ghost, in the opening scene of “Hamlet,” when Horatio says,—

Our last king,  
Whose image even but now appeared to us,  
Was, as you know, by Fortinbras of Norway  
Dar'd to the combat ; in which our valiant Hamlet  
Did slay this Fortinbras, who by a seal'd compact,  
Well ratified by law and heraldry,  
Did forfeit with his life all those his lands  
Which he stood seized of to the conqueror,  
Against the which a moiety competent  
Was gaged by our king ; which had returned  
To the inheritance of Fortinbras  
Had he been vanquisher ; as by the same *comart*  
And carriage of the articles designed  
His fell to Hamlet.

Mr. Staunton accepts the alteration of Warburton, and reads *covenant* for *comart*. Nares is not quite satisfied with "covenant," and suggests that *comart* might "even mean single combat, for *mart* is also war or battle."

*Covenant* meets the sense of the passage; but if there be such a word as *comart*, which meets it equally well, the authority of the first quarto ought not to be set aside by any supposition, however ingenious, on the part of an after-commentator. In the Keltic vernacular, which Shakspeare so frequently uses, *comharta*, according to Armstrong's "Gaelic Dictionary," signifies a token, a proof, a sign; so that the lines may read:—

As by the same proof (or token)  
And carriage (intention) of the articles designed  
His fell to Hamlet.

*Comart* suits the rhythm and structure of the line better than *covenant*, and has a corroborative though somewhat different shade of meaning.

**Comma.** This word, obscurely used in the following passage, has given rise to much controversy:—

An earnest conjuration for the king,—  
As England was his faithful tributary;  
As Love between them as the palm should flourish;  
As Peace should still her wheaten garland wear,  
And stand a *comma* 'tween their amities.

*Hamlet*, act v. scene 2.

Johnson and Caldecott think this word not incapable of explanation; as the *comma* is the note of connection and continuity of sentences, as the *period* is the note of abruptness and disjunction. Mr. Staunton remarks upon it: "To us it is much easier to believe that 'comma' is a typographical slip, than that Shakspeare should have chosen the point as a mark of connection. At the same time,—having no faith in the substitution of *cement* by Hanmer, or *commère* by Warburton, or *co-mere*, a boundary-stone, by Singer,—I suggest the possibility of *comma* being a misprint for *co-mate*." The Keltic provides a word that exactly

meets the sense, and suggests a suitable metaphor, in *comar*, a confluence. If the disputed passage should read,—

Peace shall still her wheaten garland wear,  
And stand a *confluence* 'tween the amities

of Denmark and England, the simile would be beautiful and intelligible, which neither *comma*, nor any of the amendments suggested by Mr. Staunton and others can be admitted to be. It is as if Shakspeare meant that the rivers of friendship had their confluence in the sea of *peace*.

**Concolinel.** None of the Archaic Dictionaries include the word, and nearly all the commentators pass it over without remark. In "Love's Labour Lost," act iii. scene i, Don Adriano de Armado exclaims to Moth, the page,—

Warble, child ; make passionate my sense of hearing ;

and the page replies, "*Concolinel!*" The side direction represents him as singing. Armado then ejaculates, "Sweet air!" It is thus evident that the strange word *concolinel* has some reference to music or singing. Mr. Staunton, in a note on the passage, says that *concolinel* "might have been the beginning or the title of some Italian pastorello usually sung here by the actor who represented Moth ;" adding that "the songs introduced in the old plays were frequently left to the taste of the singers."

No such word as *concolinel* is to be found in Italian or any other Continental language. Possibly it should be taken as a stage direction—and if it were, an etymology and a meaning for it might be found in the Keltic *coimh*, *comh*, the Latin *con-*, and with the same meaning ; *ceol* and *ceolan*, a melody, a tune ; whence *comh* or *con-ceolan*, a concert or harmony ; and *aille*, pleasant ; whence *concolinel* or *con-ceolean-aille*, a concert of pleasant or sweet music. Thus the mysterious word would signify a prelude to the song sung by Moth, which elicits from Armado the approving comment, "Sweet air !"

**Condog.** This word, which is supposed to be a ludicrous perversion, intended to be a pun on the word to *concur*, ap-

pears, says Nares, "in the early edition of Cockeran's (Query Cocker's) small dictionary as synonymous with agree; that is, cohere, concur, *condog*, condescend. We also," he adds, "find it in Lylie's 'Galathea,' act iii. scene 3:—

So it is, and often doth it happen, that the first proportion of the fire, and all things *concurre*.

To which the person addressed replies,—

Concurre? *Condodge*! I will away!"

If this were intended for a pun, it would gain in force and aptitude if *condog* were a real word, and not a coinage for the occasion. Such a word exists in the Keltic *comh*, equivalent to *con*, and *deoch*, to drink, thus signifying to drink together. This kind of agreement or concurrence was afterwards recommended by Richard Brinsley Sheridan in the celebrated snatch of song:—

A bumper of good liquor  
Will end a contest quicker  
Than jury, judge, or vicar.

The Saxon mistranslation of the Gaelic *deoch*, drink, into *dog*, is of frequent occurrence in the English vernacular, as "dog's-nose" from *deoch nos*, the usual drink, and "dog and duck" from *deoch an-diugh*, drink to-day.

**Coney-catcher.** This phrase is applied to a cheat, an impostor, an extortioner, and is derived by Teutonic philologists from *coney*, a rabbit, "because," as Nares says, "a coney is a very simple animal, easily deceived, taken in, caught or caughted." Perhaps students of natural history, if consulted on the subject, might assert that a wild rabbit is not easily taken in, and would suggest another origin for the word.

Take heed, Signior Baptista, lest you be not *coney-catched* in this business.—*Taming of the Shrew*, act v. scene 1.

*Coney-catching* rascal!—Ben Jonson, *Every Man in his Humour*.

In Keltic, *coingh* (pronounced *coin-e*) signified a loan of money at exorbitant interest; and *coingheall*, a loan, *coingeach-lach*, ready to lend; whence, possibly, without any reference



to the rabbit, a *coney-catcher*, may signify one who defrauds dupes by lending money to them at usurious rates; thus justifying the epithet of "rascal" applied to them by Ben Jonson.

**Copatain.** "A word," says Nares, "hitherto found only in the following passage:—

Oh, fine villain! A silken doublet! a velvet hose! a scarlet cloak!  
and a *copatain* hat!—*Taming of the Shrew*, act v. scene 1.

Nares supposes that the word is made from *cop*, and that it means high crowned, and cites several instances of *cop* and *copple* in the sense of a cap, a hat, a head-dress, conjoined with crown, *tank*, &c.: "Upon their heads they wore felt hats, *coppletanked* a quarter of an ell high or more." "A *coplankt* hat made on a Flemish block." "Like the *copple* crow and the lapwing has."

In Gaelic, *ceapan* signifies a block, a last; and *ceapanta*, stiff, erect, formed on a block or last; which is probably the explanation of *copatain*, as applied to Tranio's hat by Vincentio.

**Cope or Cope with.** To contend for the mastery or the victory. Dr. Johnson says of this word: "It is of doubtful etymology. The conjecture of Junius derives it from the Dutch *koop*, to buy, the German *kaufen*, or some other word of the same import. To *cope with* signified to interchange blows or anything else with another." Johnson's ignorance with respect to *cope* is quiescent, not aggressive; for though he cites the absurd derivation of Junius, he neither approves nor disputes it. The root is the Keltic *cobh*, victory, and hence to contend for victory; *cobhach*, stout, brave, valiant. This interpretation meets the sense of the word whenever it is employed by Shakspeare.

Where, how, how oft, how long ago, and when  
He hath, and is again to *cope* your wife.

*Othello*, act iv. scene 1.

Come, knights, from east to west,  
And cull the flower—Ajax shall *cope* the best.

*Troilus and Cressida*, act ii. scene 3.

As e'er my conversation *coped* withal.—*Hamlet*, act iii. scene 2.

"Cope your wife," in the mouth of the villain Iago to Othello, means to contend with her in amorous conflict, to conquer her. "Ajax shall cope the best," signifies, shall contend with and conquer the best.

**Cophetua and the beggar-maid.** The well-known ballad of Cophetua, reprinted in Percy's "Reliques" from the "Crown Garland of Golden Roses," 1612, is mentioned by Shakspeare, Ben Jonson, and other writers of the time. The ballad states that Cophetua was an African king.

I read that once in Africa  
A princely wight did reign,  
Who had to name *Cophetua*,  
As poets they did feign.

The fair beggar-maid with whom the king was enamoured, being asked her name, replied *Penolophon*; but Shakspeare, in "Love's Labour Lost," has *Zenolophon*, which Percy considers to be a misprint. According to Ben Jonson, in "Every Man in his Humour," Cophetua was reputed to be rich. "I have not the heart to devour thee, an' I might be made as rich as King Cophetua." Warburton was of opinion that there was "an old bombast play of the name," on which the ballad was founded. The author of the ballad, whoever he may have been, seems to have had little faith in the authenticity of the story, or in the reality of the king's existence; but the coincidence of the name, real or supposed, with that of a personage of great power and authority among the Keltic nations, while they were yet under the tutelage and government of the Druidical priesthood, suggests an origin for the story of a more remote antiquity in England than that of the Danish or Saxon era. The greatest personage known to the Kelts, greater by far than any of their kings, was *Coibhi* (pronounced *coiphi* or *coivi*), the titular designation of the Arch (or chief) Druid, whose name yet survives in the proverbs of the Gaelic-speaking people in Scotland and Ireland. "The benevolence of this person," says Dr. Armstrong (Gaelic Dictionary, 1825), "who was always chosen

from the worthiest of his order, is recorded in the following verse :—

“Ged is fagus clach do'n lar  
Is faigse na sin cobhain *Coibhi*.

(Near though a stone be to the ground, still nearer is the help of *Coibhi*.)

In a note to Toland's "History of the Druids," edited by R. Huddleston (1814), there is an account of a *Coibhi* who was Arch-druid in the reign of Edwin, King of Northumbria. A *Coibhi* is also mentioned by the Venerable Bede in his "Ecclesiastical History," book ii. chapter 13. The last syllables of *Cophetua* resolve themselves into the Celtic *tuath* (pronounced *tua*), northern, or of the north—leading to the inference that the Kelts in the south of England spoke of this personage as the *Coibhi of the north*, to them the region of romance and poetry, as ancient ballads all testify, when they invariably speak of harpers and minstrels as coming from the "North countrie." Did an Arch-druid or *Coibhi*, in a remote time, fall in love with and marry a woman of very low degree? or was there a tradition to that effect among the Keltic people? It should be borne in mind that celibacy was not enjoined upon either of the three Druidical orders, the priests, the bards, and the prophets or augurs, and that if one so highly placed as the *Coibhi* of the time married a maid of low degree for the sake of her exceeding beauty, the circumstance would be long remembered in popular tradition. *Penelophon*, the name of the fair enslaver, seems to be descriptive of her low estate, and to be compounded of the Keltic *ban* (*bean* or *pen*), a woman, and *lob*, a puddle, a gutter, a slush, a mire (diminutive *loban* or *lobhan*). In modern Gaelic, *lobanach* is a draggled-tailed, ragged woman. These investigations into the possible origin and era of the myth of King *Cophetua* are merely offered as suggestions for the consideration of the students of language, and as a possible explanation of the story and name of *Cophetua*.

**Corsned.** A kind of bread formerly used among the Keltic nations for the purposes of ordeal in the trial of persons accused of crime. It occurs in the excellent and vigorous pre-Shakspearean poem, "The Vision of Piers Ploughman," verses 3568 and 3569 :—

Knowstow aught on *corsaint*  
That men call Truthe?

Mr. Thomas Wright and other editors, not suspecting a misprint, think the word is derived from the French *corps saint*, a holy body, or body of a saint ; and so render it in their glossaries. It is used in the sense of *corsned*, or an ordeal. In Tomline's "Law Dictionary" it is called *corsned* bread or *ordeal* bread. "It was," says that writer, "a kind of superstitious trial, used among the Saxons to purge themselves of any accusation by taking a piece of barley bread, and eating it with solemn oaths and execrations, that it might prove poison, or their last morsel, if what they asserted or denied were not sacredly true. These pieces of bread were first exorcised by the priest, and then offered to the suspected person to be swallowed by way of purgation ; for they believed a person, if guilty, could not swallow a morsel so accursed ; or if he did that it would choke him. The form was thus : '*We beseech Thee, O Lord, that he who is guilty of this theft, when the exorcised bread is offered to him in order to discover the truth, that his jaws may be shut, his throat so narrow that he may not swallow, and that he may cast it out of his mouth and not eat it.*' It is conjectured that *corsned* bread was originally the sacramental bread consecrated and devoted by the priest, and received with solemn adjuration and devout expectancy that it would prove mortal to those who dared to swallow it with a lie in their mouths ; till at length the bishops and clergy were afraid to prostitute the Communion-bread to such rash and conceited uses ; when to indulge the people in their superstitious fancies, and idle customs, they allowed them to practise the same judicial rite, in eating some other morsels of bread, blest or curst



to the like uses. It is recorded of the perfidious Godwin, Earl of Kent, in the time of King Edward the Confessor, that on his abjuring the murder of the king's brother, by the way of trial, as a just judgment of his solemn perjury, the bread stuck in his throat and choked him."

As there is no trace of this word in the Teutonic languages, it is likely that the Saxons mentioned by Tomline adopted both the word and the custom from their Keltic predecessors or contemporaries. The first syllable of the word is derived from the Gaelic *coira*, oats; *aran coira*, oaten bread; *coirceach*, oaten, made of oats; and the second either from *snidhe* (or *sneidhe*), sorrow, vexation, grief; or *snadnadh*, protection, defence; or *snatha-easin*, a riddance from pain, grief, or trouble. After the lapse of so many centuries since the discontinuance of this ordeal, it is difficult to decide between the claims of *snidhe* and *snatha* to the origin of the second syllable. That *cor* is an abbreviation of *coira*, oats or oaten bread, seems indubitable; either *snidhe* or *snatha* would meet all the requirements of the meaning; and both are presented for the consideration of philologists. There is no authority for *barley*, as the "Law Dictionary" suggests.

**Cosier.** Malvolio says in "Twelfth Night:"—

Do you make an alehouse out of my lady's house, that ye squeak out your *cosier's* catches without any mitigation or remorse of voice?

What is a *cozier*, or *cosier*, as it is sometimes written? Dr. Johnson thought it meant a *tailor*, from *coudre*, to sew; Nares and Halliwell considered it to mean a *cobbler*; while Harsnet, afterwards Archbishop of York, alludes to the catches or rounds sung by working people in ale-houses, as songs "sung by *tinkers* as they sit by the fire with a pot of good ale between their legs." The Gaelic etymology of the word refers it neither to tinker, tailor, or cobbler, but to *cos*, a foot, and *cosaire*, a traveller on foot, a walker, a pedestrian, a tramp; *cosan*, a footpath. It would thus appear that, in Shakspeare's time, the working men of England, when on the tramp or travelling from place to

place in search of employment, were in the habit to assemble in the evening at wayside public-houses, and to sing "rounds and catches" together. On this subject see Mr. Chappell's "Popular Music of the Olden Times," vol. i. pp. 109, 110. The musical taste of the people was not confined to tailors, or cobblers, or tinkers, as might be supposed by those who narrow the meaning of *cosier* to any one handicraft, but prevailed generally among the working classes.

In the introduction to Boswell's "Journal of a Tour to the Hebrides with Dr. Johnson," the editor (the late Dr. Carruthers, of Inverness) says that at that time the last gleams of romance in Highland life had been extinguished, and that the chiefs no longer boasted of their *coshir* or retinue, i.e. their footmen, or men on foot, who followed them on grand occasions.

**Costard.** Frequently used in a comic and depreciatory sense for the human head :—

I'll try whether your *costard* or my bat be the harder.—*King Lear*, act iv. scene 6.

Take him over the *costard* with the belt of thy sword.—*Richard III.*

Take an ounce from mine arm, and, Doctor Deudan,  
I'll make a close-stool of your velvet *costard*.

Beaumont and Fletcher, *Woman's Prize*, act iii. scene 6.

This word ought not to be confounded with *coster*, a species of apple; whence the modern *costermonger*, an itinerant dealer in fruits and vegetables; though Gifford, in a note on *costard* to Ben Jonson's "Alchemist," says positively that they are the same, and implies that the head was contemptuously called an apple! Richardson quotes from Honeywood a supposed derivation from the Dutch *kost*, food, and *aerd*, nature—i.e. natural food; a derivation which is too absurd for consideration as applied to the head, but may pass muster for an apple. Skinner says that *coster* comes from *copple*, the head, quasi *copster*. Ben Jonson, who uses *costard* in the same sense as

Shakspeare, spells costermonger without the *d*, which helps to prove that *coster*, an apple, and *costard*, a head, are of different origin. In "Love's Labour Lost," *costard* is the name of a silly or empty-headed clown, who is one of the personages of the play. *Costard*, as applied to the head, seems clearly derivable from the Gaelic *cos-t-ard*, from *cos*, a hollow, a concavity, and *ard*, a height, a top, an eminence ; so that to call a head a *costard*, in contempt, was to call it a top, a concavity with nothing in it. In Beaumont and Fletcher's "*velvet costard*," a still further amount of derision was employed—the head being soft as well as empty. Halliwell's Archaic Dictionary has "cock-loft," a contemptuous term for a head or hollow head—from the upper attic of a house, a general receptacle for rubbish, when it is not wholly empty.

This contemptuous name for the head "occurs five times in Shakspeare," says Nares, "and always with that meaning." It is of frequent occurrence in the other dramatists of the time, and the word is still in use among the vulgar. The Slang Dictionary remarks that it is a very old word, generally combined with "cracked," to imply that a man is cracked in his skull ; i.e. that he is more or less insane.

**Cotquean.** An obsolete word applied contemptuously to a man who did women's work, or occupied himself with women's affairs, used both by Shakspeare and Ben Jonson. The Nurse in "Romeo and Juliet," act iv. scene 4, applies it to Capulet, who makes himself over fussy about the "baked meats:"—

Go, you *cot-quean*, go ! get you to bed !

In No. 482 of the *Spectator* there is a description by Addison, of what he calls a "cot-queen," whose wife complains that her husband is more of a woman than herself, and is perpetually in the kitchen, squabbling with the cook-maid. The second syllable ought to be *quean*, a wench, not *queen*, the wife of a king. Both of these words signify a woman ; the queen being the woman *par excellence*, the

chief woman of the State. They are from the Keltic *coinne*, a woman ; a word of the same origin as the Greek *γυν*, or *gyn*. Mr. Staunton defines *colquean* as synonymous with the modern colloquialism, a "molly-coddle." Nares thinks it was a corruption of "*cock-quean*," as distinguished from a *hen-quean*; but it is more probable that the word has a less vulgar origin, and that it is a compound of the Keltic *col*, a part, a share, and *coinne* ; whence *col-coinne*, Anglicized and abbreviated into *colquean*, one who is partly a woman, or takes a share in women's work.

**Coy.** Timid, amorously shy, reluctant. Shakspeare employs *coy* as a verb, in which usage the word is conjectured to mean to caress or toy with.

While I thy amiable cheeks do *coy*.—(Titania to Bottom the weaver.)  
*Midsummer Night's Dream*, act iv. scene 1.

*Coy*, the adjective, is usually derived from the Latin *quietus*, but is more probably from the Keltic *coimheach* (*coi-each*), reluctant, hesitating. In old French it signified quiet, as in the song,—

Tenez-vous *coi*; j'appellerai ma mère,  
translated, "Be *quiet* do : I'll call my mother."

**Crack.** To talk, to gossip, to boast. A lying and vainglorious boast is sometimes called a "cracker." To *crack* a joke, is to make a joke.

What *cracker* is this same that deafs our ears  
With the abundance of superfluous breath ?

*King John*, act ii. scene 1.

*Shallow* : By the mass ! you'll *crack* a quart together ! Ha ! Will you not, Master Bardolph ?

*Bardolph* : Yes, sir, in a pottle pot.—2 *Henry IV.*, act v. scene 3.

Not derived from the Teutonic or the Anglo-Saxon, but from the Gaelic *crac*, to converse ; *cracaire*, a talker, a gossip ; *cracaireachd*, conversation. From *crac* or *crack*, to talk, the word came to signify to talk loudly, to boast ; and thence, by an easy extension of meaning, to boast untruthfully, and *cracker*, a boastful lie. The French *argot*, the slang of the dangerous classes, has *crac*, a



lie. The word is almost obsolete in the English vernacular ; but *crack*, in the sense of a friendly gossip, is common in the Scottish Lowlands. In English slang a *crack* article is supposed to mean an article of superior quality or excellence, from the idea of "cracking" or boasting. Spenser, in the "Faerie Queene," has *crake* instead of *crack*, with the same meaning.

To "*crack* a bottle"—a common colloquialism—meant to talk or gossip over a bottle, in convivial intercourse. Shakspeare, taking the word *crack* in its Teutonic meaning of to break, uses the word "crush" in "Romeo and Juliet," act i. scene 2 : "Come and *crush* a cup of wine," which is a perversion of the meaning ; the modern slang, "to discuss a bottle," though an unnecessary corruption of the original sense, is in accordance with the Keltic origin of the phrase.

**Crack.** A small boy, a lively boy ; a term of fondness.

*Volumnia* : One of his father's moods.

*Valeria* : Indeed ! là, 'tis a noble child.

*Virgilia* : A *crack*, madam !—*Coriolanus*, act i. scene 4.

I saw him break Sgogan's head (talk ungrammatically) at the court gate when he was a *crack*—not this high.—2 *Henry IV.*, act iii. scene 2.

Since we are turned *cracks*, let us study to be like *cracks*—practise their language and behaviour ; act freely, carelessly, and capriciously, as if our veins ran quicksilver.—Ben Jonson, *Cynthia's Revels*, act ii. scene 1.

Mr. Staunton glosses *crack* as a mannikin. Nares is of opinion that the word signifies "one who cracks or boasts, a pert boy." Wright's "Dictionary of Obsolete and Provincial English" contains fifteen different meanings of *crack*, of which the definition by Nares is one. It has, however, no relation to any one of the other fourteen ; and is probably, as a term of endearment, a corruption of the Gaelic *gradhach* (pronounced *grac*), a beloved object, a little darling, a fondling boy. When used of a girl, the word is spelled *gradhag*, of almost identical sound.

**Craven.** Much research and ingenuity have been em-

ployed in the endeavour to fix the true etymology of this word.

Whether it be bestial oblivion or some *craven* scruple.—*Hamlet*.

He is a *craven*, and a villain also.—*Henry V.*, act iv. scene 7.

No cock of mine ; you crow too like a *craven*.

*Taming of the Shrew*, act ii. scene 1.

"In the old appeal or wager of battle," says Nares, "we are told, on the high authority of Mr. Coke, that the party who confessed himself wrong, or refused to fight, was to pronounce the word *cravent*, and judgment was immediately given against him. When battle had been joined, if the appellant cried *cravent*, he lost *liberam legem*, that is, the right of such appeal in future ; but if the appellee, he was to be hanged." Nares thinks it clearly the right derivation ; but he does not tell whence comes the word *cravent*, or what it means. Some have derived it from the Teutonic *crasian*, to crave ; and that *craven* means, therefore, one who has craved, craven, or asked for his life from his conqueror. Others, again, are of opinion that *craven* comes from the French *crever*, to burst asunder, to explode. All these seem to be pure etymological fancies without a basis. Johnson says that "perhaps the word comes from the noise made by a conquered cock"! Ash (1775) declares the word to be of uncertain etymology. Mr. Wedgwood thinks that the French *recréant* may be the true root, but does not insist upon it, on account of the want of agreement between the French and English forms. There is no trace of the word in any of the Teutonic languages, nor in those of Latin derivation, unless *recréant*, as seems very improbable, is the true root, much changed and corrupted in its passage from French to English. As a man may be a craven or a coward without having been engaged in single combat, or even having had occasion to ask or crave his life from an antagonist, and as the word may be applied to a woman or a child, or a non-combatant, may we not, in default of a French or Teutonic origin, look elsewhere for it? If we have recourse to the Gaelic, we

shall find *craobhaidh* (pronounced *crao-as*), timorous, fearful, nervous, cowardly ; which is exactly synonymous with the English *craven*. It has been suggested that the Keltic *cramh* (*crao*), to waste away, to consume, may be the root of *craven*, as applied to one whose courage has wasted away or oozed out of him ; but the derivation from *craobhaidh* is preferable. Either is better than the French or Teutonic suppositions.

Some Gaelic scholars have suggested that it is probable *craven* may be derived from *crub*, to creep, to crouch, to squat down from terror ; and *eun*, a fowl, a bird ; whence *crub* or *crubh-eun*, a crouching fowl as opposed to a fighting cock, a coward as opposed to a brave man.

**Crib.** Ancient and modern slang for a house, a lodging, or place of habitual resort. It is also the recognized word for a small cradle for a child, for a manger in a stable, and for a stall for cattle.

Why, rather sleep, liest thou in smoky *cribs*,  
Upon uneasy pallets stretching thee.

2 *Henry IV*, act iii. scene 1.

Let a beast be lord of beasts, and his *crib* shall stand at the king's mess.—*Hamlet*, act v. scene 2.

Now I am cabin'd, *cribb'd*, confined, bound in,  
To saucy doubts and fears.—*Macbeth*, act iii. scene 4.

English philologists, ignorant of the Keltic languages, derive *crib* from the Anglo-Saxon *cryb*, the German *kriple*, the Swedish *krubbe*, and the Danish *krybbe* ; without making any attempt to trace either of these words to their primary root, which is the Keltic or Gaelic *craobh* or *criobh* (pronounced *craov* or *cruv*), a tree, a bush ; and *craobhach*, wooded, or having branches like a great tree. In the very infancy of society, before men took to building houses, they sought the shelter of trees or bushes at night ; whence at a later period, the word *craobh* was applied to a refuge or a habitation, or to any convenience for the accommodation of men and animals, which was constructed of trees or wood ; such as a cradle for a child,

or a stall for cattle. It is worthy of remark that another common slang word for a bed or a lodging is *doss*, which is from the Keltic *dos*, a bush. The "Slang Dictionary" (London, 1874), which is worthless as an etymological authority, derives *doss* from *doze*, or from *dorse*, the back.

**Crocodile.** The great saurian of the Nile, called in America, the alligator. The word is one of the oldest in any European language, and is traceable to the Aryan roots of the Keltic, before the Kelts swarmed out of overpeopled Asia into underpeopled Europe and the Mediterranean coast of Africa, in prehistoric times, to possess and replenish them. Shakspeare, in the second part of "King Henry VI.," act iii. scene 1, makes Queen Margaret say, in allusion to the tears that the crocodile was supposed to shed, on the false pretence of pity or compunction,—

Gloucester's show  
Beguiles him, as the mournful *crocodile*  
With sorrow snares relenting passengers.

This extremely ancient word has not found any satisfactory etymology in modern language, though many extremely ingenious and unsatisfactory attempts have been made by philologists of more or less pretensions to trace it to its source. It has been held by some that its name is derived from the yellow flower of early spring, the *crocus*, "because it dislikes crocus or saffron," from the Greek *κρόκος*, the crocus, and *δειλός*, fearful; i.e. fearful of the crocus, or of saffron! The real source of the name is in the Aryan Keltic and Gaelic *croch*, saffron, a reddish yellow or yellowish red colour—whence the English *crockery*, earthenware of a dull red colour—and *crog* or *krug*, an earthen pitcher; this combined with the word *dile*, a flood, a deluge, a large river, would give *croch-dile* or *crocodile*, the yellow red (reptile) of the river (Nile); an epithet exactly descriptive of the formidable saurian in question. The fable that the creature sheds tears, and that its tears are hypocritical, is so idle and obscure in its origin as to be undeserving of investigation.



**Crone:** An old woman; also an old gossip. In modern Scotch, crony signifies an old and familiar companion. *Crone*, in Shakspeare's time, was always used in a depreciatory sense, and was expressive not alone of old age, but of garrulity. Leontes, in the "Winter's Tale" (denounced for his unreasoning jealousy by the nurse Pauline, who presents to him his new-born daughter), exclaims angrily to Antigones,—

Take up the bastard ;  
Take it up, I say—give it to thy *crones* ;

meaning not only an old woman, but an old woman too free with her tongue. It is also occasionally synonymous with a witch. The word either originates in the Keltic *crònan*, a low, murmuring sound, as of a chant or incantation, such as witches are supposed to make use of; also any kind of monotonous music, or the humming of a wild song; whence to "croon," and "coronach" or "cronag," a low funeral hymn or dirge;—or in *crion*, to wither, to decay; whence *crone*, withered from old age.

**Crowd.** An ancient English name for a violin or fiddle. *Crowder*, a violinist.

The Ballad of Chevy Chase, though played by a blind *crowder*, stirred my heart as with the sound of a trumpet.—*Sir Philip Sidney*.

A lackey that can warble upon a *crowd* a little.—Ben Jonson, *Cynthia's Revels*.

*Crowd* seems originally to have signified any instrument of which the sounds were produced by the reverberation of strings or cords in a hollow—from the Kymric *crwth*, a bulging, a belly, a cavity, and the Keltic *cruit*. The Kymric *crwth* was a fiddle, the Keltic *cruit* a harp. *Crowder* is derived from the Gaelic *cruit*, and *fear*, a man, (with the aspirate *fhear*, pronounced *hear* or *ear*); whence *cruieth-fhear* or *cruitear*, a fiddler, a harper.

*Crowd*, an assemblage of people, is from a different source, and evidently from *cruidh*, a flock, a crew.

**Crowdie mutton.** This very unique phrase has only been found in a Christmas carol by George Wither, in his "Juvenilia," dated 1607 :—

The country folks themselves advance  
With *crowdie muttons* out of France,  
And Jack shall pipe and Jill shall dance,  
And all the town be merry.

No explanation of the words has ever been attempted. *Crowdie* is a Scottish dish, and *mutton*, if used in the singular number, would be intelligible; but the conjunction of the two, though suggestive of cookery, cannot be supposed to have reference to a culinary mixture. The context leads to the supposition that some kind of festive music is meant. Can the phrase be a misprint or an English corruption of the Gaelic *cruit*, the English *crowd*, a harp or violin, and *crowder*, a fiddler, combined with *muth*, to wander or stroll, or *muthan*, a stroller? If this supposition be correct, the line in Wither would signify "strolling fiddlers out of France," which is probably the true reading.

**Cruel Garters.** A corruption of *crewel* or embroidered garters, on which the Fool puns in "Lear :"—

Ha! ha! he wears *cruel* garters! Horses are tied by the heads, dogs and bears by the neck, monkeys by the loins, and men by the legs.—Act iv. scene 2.

A skein of crimson *crewel*.—Beaumont and Fletcher, *Noble Gentleman*, act v. scene 1.

The word is still in use, and is generally supposed to mean a coarse kind of worsted. But this is an error; it means not the worsted, but the embroidery in which it is employed, and comes from the Keltic *cruthail* (*t* silent, pronounced *cru-ail*), shapely, well formed, applied to works of ornamentation.

**Crumbock, Crummock, Crummie.** These words are applied in Scotland and the north of England to a cow, especially if it be a favourite of its owner, when the name *Crummie* is usually given to it. In the ancient

song of "Tak' thy auld cloak about thee," of which a fragment is sung by Iago in "Othello," act ii. scene 3, occurs the passage :—

Bell my wife, who loves no strife,  
She sayd unto me quietlie,  
Rise up and save cow *Crumbocke's* life,  
An' put thine auld cloak about thee.

All Scottish glossaries agree that the epithet only applies to a cow with crooked horns, as in the English nursery rhyme of "The House that Jack built." "The cow with the *crumpled* horn, who was milked by the maiden all forlorn," had bent or crooked horns. The word is derived from the Keltic *crom*, crooked, *cruim*, curvated, bent. From *crom* is derived the diminutive *cromag*. Burns and Allan Ramsay both use the word, but without the *b* in the song sung by Iago.

**Crush a cup of wine.** This phrase was once common, and is not wholly obsolete, in the sense of an invitation to partake of liquor. To discuss a bottle is to hold a conversation over it while drinking.

If you be not of the house of Montague, I pray, come and *crush a cup of wine* Rest you merry !—*Romeo and Juliet*, act i. scene 2.

The phrase was originally to *crack* a bottle, and afterwards, by a misconception of the true meaning of *crack*, to *crush* a bottle. In Keltic, *crac* signifies to talk, to converse; and in modern Scotch, a *crack*, or a *cozie crack*, is a pleasant conversation.

**Crusty.** Rough in manner, morose, ill-tempered.

How now, thou core of envy,  
Thou *crusty* batch of Nature—what's the news?  
*Troilus and Cressida*, act v. scene 1.

Shakspeare in this passage uses the word *crusty* in its common acceptation, as applied to the *crust* of a loaf, as appears from "batch," which follows it. But *crusty* has a more ancient origin; like the French *croûte* (*crouste*), which has the same meaning. The Latin *crusta* is derived from the Keltic *cruadhas* (*d* silent), *cruas*, hardness, stiffness,

vigour ; *cruadal*, hardihood, and *cruaidh*, hard, stiff, hard-hearted, severe.

**Cuckold.** This ancient word, not at all rare or obscure, and employed very freely by Shakspeare and his contemporaries, is usually traced to "cuckoo," the bird that builds no nest for itself, but deposits its eggs in those of another. This derivation has been almost universally accepted by English philologists, from the French, *cocu*. But it comes more probably from the Gaelic *cogail*, to change, whence *cogailte* or *caochailte*, one who has been changed. This etymology accounts for the *ld* in *cuckold*, which "cuckoo" does not. The Kymric branch of the Keltic supports the supposition that *cuckoo* and *cuckold* are derived from two correlated sources ; in that language *cuckoo* is *gwgw*, from the sound made by the bird in cooing, while *cuckold* is *cwcwalt*, pronounced *coo-coo-alt*. It should be particularly noticed that in no European language, excepting English, is the crime of matrimonial infidelity associated with the cuckoo. In Italian the cuckold is *becco*, in German *hahnrei*, in Spanish *cornudo*, and in Dutch and Flemish *horendrager*.

**Cuff.** To beat, more especially with the hands ; a word, according to all the English dictionaries, of unknown or of uncertain etymology. From *cuff* is derived *fisticuffs*, to beat with the fists.

And as he stoop'd again to pick it up,  
This mad-brained bridegroom took him such a *cuff*,  
That down fell book and priest, and priest and book.

*Taming of the Shrew*, act iii. scene 2.

There was for awhile no money bid for argument—unless the poet and the player went to *cuffs* in the question.—*Hamlet*, act ii. scene 2.

This is a primitive word, not to be explained by the Teutonic, or any of the classical sources of the English language ; though Junius suggests the Greek *κολαφος*, a box on the ear ; and Worcester cites the Danish *kief*, a club, as the possible root. The word has no connection



with the cuff of a sleeve, the French *manche*, the German *handkrause*; but has a totally different origin in the Keltic *caob* or *caobh*, a clod of earth, and to pelt or strike with a clod; to throw a clod at a person, instead of a stone. When *cuff* became a recognized word to express to beat or strike, it was expanded into *fisticuffs*, to strike or beat with the *fists*, rather than with clods or missiles of any kind.

**Cullion.** A term of contempt.

Away! base *cullion*! Suffolk, let them go!  
2 *Henry VI.*, act i. scene 3.

Draw! you *cullionly* barber-monger! draw!  
*King Lear*, act ii. scene 2.

Such a one as leaves a gentleman,  
And makes a god of such a *cullion*.  
*Taming of the Shrew*, act iv. scene 2.

Nares derives the word from "the Italian *coglione*, a great booby." The Italian dictionaries define *coglione* as a low word, signifying the testicles. The more probable derivation of the term, as used by Shakspeare, seems to be *cuilean*, a whelp, a sorry dog, a mangy cur.

**Cursed, Curst.** Both of these words are employed by Shakspeare, but in a different sense; and when considered critically, cannot be conceived to have had the same origin. In *Hamlet* occurs the passage:—

The times are out of joint—oh, *cursed* spite!  
That ever I was born to set them right.

Here the word *cursed* signifies the French *maudit*, the Italian *maledetto*, the German *verfluchte*, smitten with a malediction. But *curst* has sometimes another and less severe meaning.

His eldest sister is so *curst* and shrewd.  
*Taming of the Shrew*, act i. scene 1.

Be she as old as Sibyl, and as *curst* and shrewd  
As Socrates, Xantippe, or a worse,  
It moves me not.—*Ibid.*, act i. scene 2.

Sweet saint, for charity be not so *curst*.  
*Richard III.*, act i. scene 2.

I'll go see if the bear be gone for the gentleman, and how much he hath eaten; they are never *curst* but when they are hungry.—*Winter's Tale*, act iii. scene 3.

Alas! what kind of grief can thy fears know?

Hadst thou a *curst* master when thou wentest to school?

Thou art not capable of other grief.

Beaumont and Fletcher, *Philaster*, act ii. scene 3.

Do not *curst* wives hold that self-sovereignty?

*Love's Labour Lost*, act iv. scene 1.

I was never *curst*;

I have no gift at all in shrewishness.

*Midsummer Night's Dream*, act v. scene 2.

Nares thinks that *cursed* and *curst* are from the same root, and imply hatred. Mr. Staunton sees the distinction, and defines *cursed* as under a malediction, and *curst* as peevish, intractable, sour, cross-grained. He is right in both instances, but makes no attempt at the etymology. *Curst* is from the Keltic *cuairsg*, to twist, which in the preterite becomes *cuairsgte*, and with the elision of the guttural *g*, *cuairste*, twisted, applied metaphorically to a person with a perverse twist of ill-humour; as in all the passages cited. The Americans have a corruption of the word in *cuss*, applied to a mean, ill-tempered, or disagreeable man or woman.

The etymology of *curse*, a malediction, is generally supposed to be the Anglo-Saxon *cursian*. The Keltic word to curse is *mallachd*, and cursed is *mallaichte* (*See MICHING MALLECHO*.)

**Cushion Dance.** This somewhat indecent dance was very popular in the days of Elizabeth, and during the greater part of the seventeenth century. There were dances of a similar character, such as the Shaking of the Sheets, the Hunting of the Fox, Level coil ("Levez le cul"), and others, which were equally to the taste of the times, and more or less suggestive and productive of obscenity. The cushion dance is mentioned by Taylor, the water-poet, in 1630, and in the "Dancing Master" of 1680, where a full description is given:—

This dance is begun by a single person, either man or woman, who takes a cushion in hand, dances about the room, and at the end of the tune stops and sings, "This dance it will no further go." The musician answers, "I pray you, good sir, why say you so?" Man: "Because Joan Sanders will not come too." Musician: "She must come too, and she shall come too, and she must come whether she will or no." Then the man lays down the cushion before the woman, on which she kneels, and he kisses her, singing, "Welcome, Joan Sanders, welcome! welcome!" Then she rises, takes up the cushion, and both dance, singing, "Prinkum-prankum is a fine dance; and shall we go dance it once again, once again, once again?" Then, making a stop, the woman sings again, "This dance it will no further go," &c. . . . Note.—The women are kissed by all the men in the ring at their coming and going.

"Prinkum-prankum," sometimes written "crincum-cran-cum," was a well-understood phrase for the sexual act which it is not permitted to speak of, except in veiled language. (See *Spectator*, No. 514, in an article on Widows, by an unknown author.) *Cushion* was slang for the posterior, and derived its name from the Keltic *ceus* (*ceush*), the thigh, the hip, the posterior, the *podex*. The French *cuisse*, the thigh, is of the same derivation.

**Cuttle.** In the second part of "King Henry VI.," Doll Tearsheet threatens Pistol, on his assuming airs of undue familiarity with her,—

I'll thrust my knife into your mouldy chaps, if you play the saucy *cuttle* with me.

Nares is of opinion that *cuttle* is a corrupted form of *cutter*, a bully, a swaggerer, a sharper. Mr. Halliwell seems to think that *cuttle* is derived from the *cuttle-fish*, because in the same scene Doll Tearsheet says, "Hang yourself, you mouldy *conger* (eel), hang yourself." Nares rejects this derivation as too "refined" for Doll Tearsheet. *Cuttle*, according to the Archaic Dictionary of Mr. T. Wright, was the knife used by thieves for cutting purses. But this explanation scarcely meets the sense of Doll's objurgation: "I'll thrust my *knife* into your chaps, if you play the saucy *knife* (*cuttle*) with me." The true derivation seems to be a corruption of the Gaelic *cutalaiche*, a comrade, a bed-fellow. This is a relationship to Pistol, of which Doll Tearsheet

expresses her loathing and detestation, and is evidently the meaning if read by the light of her previous denunciation of his impudence in offering to *charge*, or pay her for her favours: "Charge me! I scorn you! scurvy companion! You low, base, rascally, cheating, lack-linen mate. Away, you mouldy rogue! I am meat for your master." This at once explains Doll Tearsheet's meaning and repugnance.

## D.

**Dainty.** Delicate, elegant, fine, fastidious, difficult to please.

Why, that's my *dainty* Ariel. I shall miss thee;  
But yet thou shalt have freedom.

*Tempest*, act v. scene 1.

Charles the Dauphin is a proper man:  
No shape but his can please your *dainty* eye.

1 *Henry VI.*, act v. scene 3.

The *daintiness* of ear.—*Richard II.*, act v. scene 5.

English etymologists, with one of the many meanings of the word in exclusive possession of their minds, derive it from *dens* and *dent*, a tooth; and translate it toothsome, because a *dainty* is that which is pleasant to the palate or tooth. The three passages above quoted from Shakspeare exclude all possible reference to the teeth or palate. "Ear" and "eye," and the beauty of the fairy form of Ariel, cannot be described as dainty or toothsome in the vulgar, but accepted sense. The true root of the word is the Gealic *deanta*, complete, perfectly finished; and by extension of meaning, anything complete, and therefore agreeable to the ear or eye, or senses generally—including the delicacies of the table. The idea of "tooth" does not enter into the composition of the corresponding words for *dainty*, as referring to the palate, in any of the European languages. The French have *friand*, the Germans *leckerhaft* (whence the English *lickerish*), for describing that which ministers to the pleasures of the table; while for the sense of delicate, as used by Shakspeare, the French have *delicat*, *tendre*, *fin*; the Germans *zierlich* and *sättlich*.



The modern Gael have *finealte* for dainty in the sense of delicate and elegant; and *sogh-mor*, as applicable to a dainty dish.

**Daisies pied.** Chaucer derives daisy from "day's eye;" though there is no particular appropriateness in the phrase as applied to the daisy, any more than to the buttercup, the pimpernel, the convolvulus, or any other flower that opens its petals to the day. No other European language honours the little flower with a similar or corresponding epithet. Possibly Chaucer, like all the early English writers in Saxon or French, was unacquainted with the Keltic, and was not aware that *deise*, in Keltic, signifies pretty, elegant, graceful. Why Shakspeare calls the flower *pied* is not apparent.

**Dan.** A title formerly given to priests, for which "Sir" was afterwards substituted; equivalent to the Spanish *Don*, and the Latin *dominus*. The title of *Dan* was sometimes given jocularly to any eminent man; and by some poets applied to Cupid.

*Dan* Chaucer, well of English undefiled.—*Spenser*.

This wayward boy,

*Dan* Cupid.—*Shakspeare*.

English philologists have been all content to trace the word, and its congeners in Italian and Spanish, to the Latin *dominus*; but it had its origin in the Keltic. In the Gaelic, *duine* signifies a man, and *dyn* has the same meaning in the Kymric. In primitive times, when king, judge, prophet, and bard were the principal titles conferred, that of *duine*, or "man," was honourable in itself; or in the words of a modern song:—

A *man* was title of respect

Whenever virtue named it;

There was but one of higher worth,

And lovely woman claimed it.

**Danger.** The modern signification of *danger* is peril; but in the seventeenth century, and long previously, it was often employed in a different sense.



"Slang Dictionary," 1874, states that "handcuffs were, when used to keep two prisoners together, called Darbies and Joans," a term which he thinks would soon be shortened into the one word. The root is, doubtless, the Gaelic *doirbheas*, which signifies grief, pain, anguish; the usual accompaniments of the instruments in question when affixed to the wrists of real or suspected criminals.

**Dare.** The ordinary modern sense of "to dare," is to have courage to do, or to venture, in face of difficulty or danger; also to challenge or defy another. The French have two words, *oser* and *défier*, for these different shades of meaning; and the Germans, in like manner, have *dürfen* and *herausfordern*, to express the two senses of the English *dare*. The English word had formerly another meaning, in which it is now obsolete, that of to daunt, to cow, to terrify, to frighten. In this sense the etymology of the word has never been traced, or even hinted at. Perhaps a few specimens of its use by Shakspeare and his contemporaries may afford a clue to its origin. The Earl of Surrey, speaking of Cardinal Wolsey's pride and haughtiness, says,—

My lords,

Can ye endure to bear this arrogance,  
And from this fellow? If we live thus tamely,  
To be thus jaded by a piece of *scarlet*,  
Farewell, nobility. Let his grace go forward,  
And *dare* us with his cap, like larks.

*Henry VIII.*, act iii. scene 2.

Remarking on this passage, Steevens says, "It is well known that the hat of a cardinal is scarlet, and that one of the methods of *daring* larks was by small mirrors fastened on *scarlet* cloths, which engaged the attention of those birds while the fowler threw his net over them."

All hurt, all tremble like a lark that's *dared*.—Fanshawe's *Lusiad*.

Which drawne, a crimson dew  
Fell from his bosom on the earth— the wound  
Did *dare* him sore.—Chapman's *Homer*.

The mention of *crimson* or *scarlet* in these and other

passages that might be cited, is a reminder of the use of red string, thread, or pieces of red cloth in frightening birds, as practised from old time, and as still practised by gardeners in our day, and of the similar use of *red* in incensing bulls in the bull-fights of Spain. In Gaelic, *dearg* signifies red, which with the elision of the guttural *g*, when the word was adopted in the English vernacular, became *dear*, pronounced *dare*. May not this be the original of *dare*, as employed by fowlers in bird-catching? When the use of *red* as a means of frightening the birds became familiar by constant repetition, and the birds—who are very knowing, and learn by experience—were no longer scared by the device, and hawks were employed for the purpose, the word remained that designated the old practice. In Keltic, *deargan allt* signifies a wild hawk or kestrel, which, possibly, has some connection with the idea expressed in the word *dare*, for the purposes of fowling.

**Darraign.** To set an army in order or array of battle.

Royal commanders, be in readiness,

*Darraign* your battle, for they are at hand.

2 *Henry VI.*, act ii. scene 2.

The etymology has hitherto been sought in vain. It appears derivable from the Keltic *tarruing*, to arrange, to draw forth, to set in order.

*Derring-do* does not appear to have been used by any writer before Spenser, who introduces it in the "Shepherd's Kalendar." It is usually supposed to be a corruption of "daring do," and to mean daring deed. Mr. Halliwell renders it "deeds of arms," and translates "derring doers" into "warlike heroes." But *do* in the sense of a deed, and *doer*, a warrior, are words that have not been accepted; and *derring do*, whether a corruption or a genuine word, owes the little vitality it possesses to Spenser alone. And as there was no necessity to spell "daring" as Spenser spells it, a spelling in which no one has imitated him, it is probable that the etymology is to be sought in another quarter, and that it is to be found in *darrayn*, *daraigue*, and



*daraine*, to set in order of battle. Chaucer has, in the "Knight's Tale:"—

Both suffisant and mete to *darraine*  
The bataille in the fiede twixt heroes twaine.

The word *do*, as used by Spenser, presents difficulties. The only feasible supposition is that it may mean *due*, whence *derring-do*, in due order or onset of battle.

**Dauphin or Dauphine.** The eldest son of the ancient kings of France bore, from the year 1343, the title of Dauphin. It was in that year that the province of Dauphiné was absorbed into the kingdom of France, and it is supposed by some French philologists that the title of Dauphin was derived from Dauphiné, and that Dauphin in reality signified the Prince of Dauphiné. Other more fanciful philologists have derived the word from *dauphin*, the French for *dolphin*, with about as much reason as an English philologist would display, if he derived the title of the English heir-apparent from Whales instead of Wales. Shakspeare, in the historical plays of King John, Henry IV., Henry V., and Henry VI., makes frequent mention of the Dauphin. In apparent corroboration of the connection between the title of Dauphin and the fish the dolphin, it has been stated that the Counts of Viennois wore on their shields the figure of a dolphin, and that the eldest sons of the kings of France adopted the armorial device of that family. But though it is conceded that Dauphiné, as the name of an important French province, was in existence long anterior to the assumption of the title by a French prince, it is singular that no French or English, or any other philologist has yet succeeded in explaining whence the province itself received its name. That Dauphiné should be so called from the Latin *delphinus*, or dolphin, it is absurd for any etymologist worthy of the name to assert. The name was doubtless given to it from the Keltic or Gaelic *dagh* (*gh* silent, pronounced *dau*), good, and *fion*, wine—that is, the country of good wine; a derivation which has reason and probability to recommend it, which that

from the fish cannot pretend to. M. Brachet, the latest French etymologist, says of *dauphin*, that its origin is unknown. He makes no mention whatever of Dauphiné.

**Day-woman.** A dairy-woman, a milk-woman.

But a' must fast three days a week. For this damsel, I must keep her at the park ; she is allowed for the *day-woman*. Fare you well.—  
*Love's Labour Lost*, act i. scene 2.

Johnson says that *day* was an old name for milk, but gives no proof. "The *day*," says Mr. Wedgwood, "was a servant in husbandry, mostly a female, whose duty it was to make cheese, butter, &c. The *dery*, *deyry*, or *dairy* was the place assigned to her."

*Day*, in *day-woman*, is an abbreviation of *dairy*, a place where milk is sold, and where cheese and butter are produced ; but English philologists have not yet succeeded in tracing *dairy* to its root, which is the Gaelic *dair*, to rut, to breed, as cattle. *Dairy* is the *dair-igh* (or *dair-thigh*, *t* silent), the place appointed for the care of cattle, the rutting-house, the cow-house, i.e. the dairy. Shaw's Gaelic Dictionary (1780) has *dair*, to bull, and *daireadh*, bulling, as applied to cows.

**Day's-man.** An umpire, an arbitrator.

My neighbours are at controversie here, about their lands, and they have made me umpire and *daiesman* betwixt them.—*Terence in English* (1614).

If neighbours were at variance, they ran not straight to law ;  
*Dayesmen* took up the matter, and cost them not a straw.

*New Custome*, old play (Nares).

Neither is there any *daysman* betwixt us, that might lay his hand upon us both.—*Job* ix. 33.

The very unsatisfactory etymology of this obsolete word, which is given by all English philologists, who recognize no language as the immediate parent of the English, except Saxon or Teutonic, is from *day*, because the umpire appointed a *day* for his decision, and thereby became a *day's man*. The true source of the word is the Keltic *deas*, dexterous, skilful, expert, whence *deas*, man, an *expert* man,

chosen as umpire to avoid law, on account of his skill and knowledge of the matters in dispute.

**Deboshed.** Supposed to be a corrupt spelling of the word now written debauched. It was, according to Nares, sometimes written *deboish*; the French *débauche*, *débaucher*, and *débaucheur*.

Why, thou *deboshed* fish, thou; was there ever a man a coward that hath drunk so much Jack as I to-day?—*Tempest*, act iii. scene 2.

A most perfidious slave—and *debosh'd*.

*All's Well that Ends Well*, act v. scene 3.

With such a natural discipline she destroy'd

That *debosh'd* prince—Bad Desire.

*City Nightcap* (old play quoted by Nares).

The old Shakspearean spelling of *debosh*—if the word were derived immediately from the ancient Keltic, and not filtrated through the modern French, and the still older spelling of *deboish*—agrees with the Gaelic etymology of *baois* (*bauish*), lust, sensual enjoyment, and *deidh* (the final *dh* silent), wish, desire, longing; whence *debosh'd* or *deboish'd*, having a longing for carnal enjoyment, a debauchee, one indulging to excess in sensual pleasures.

**Deck.** Among the many meanings of this word, derived from different sources, one is to adorn, to beautify, to ornament, to embellish, as in the ballad of the "Spanish Lady's Love," in Percy's "Reliques:"—

Garments gay and rich as may be,

*Deck'd* with jewels she had on.

It is a common phrase to say of a garden or a meadow, that it is decked or bedecked with flowers. The etymology of the word in this sense is from the Teutonic *decken*, to *cover*; the lady's dress was decked or covered with jewels, and the meadows were covered with flowers. Shakspeare, in "The Tempest," makes Prospero say to Miranda, when describing that he wept into the sea,—

I *deck'd* the sea with drops full salt.

Mr. Staunton and other commentators think that *decked*

in this passage means sprinkled—which is a pure conjecture, that seems to correspond with the context, but which conveys no satisfactory image to the mind. It might, however, be accepted, if we could ascertain that *deck* in the sense of sprinkle was ever used by any other author. The usual meaning is to *decorate*, which might almost justify the suspicion that it was originally an abbreviation of that word, as in the passage in Milton concerning the silkworm :—

Millions of spinning worms  
That in their green shops weave the smooth-haired silk  
To *deck* her sons.

If the true meaning were to beautify, to adorn, the root would seem to be the Keltic *daich*, beauty, and *degh* or *deigh*, good, fair, beautiful ; *deic*, befitting, conversant, apt, proper. But this can scarcely be the interpretation of the passage in "The Tempest ;" for to beautify the sea with salt drops would be a less intelligible expression than to sprinkle it. To "cover" the sea with tears, seems, however, to be the meaning of Prospero's somewhat extravagant phrase.

**Deck.** "A pack of cards," says Mr. Howard Staunton, in a note to the following passage in the third part of "King Henry VI," "was formerly called a 'deck' :"—

Alas ! that Warwick had no more forecast,  
But whiles he thought to steal the single *ten*,  
The king was slyly fingered from the *deck*.  
You left poor Harry at the Bishop's palace,  
And *ten* to one you'll meet him in the Tower.

Act v. scene 1.

Steevens, on this passage, quotes from a play called "Selimus, Emperor of the Turks :"—

Well, if I chance but once to get the *deck*,  
To deal about and shuffle as I could.

It is probable, from the repetition of the word *ten* by Gloucester in the passage from "Henry VI." above quoted, that *deck* was a word that signified the ten of any suit in some particular game, and not the whole pack of



cards, as has hitherto been supposed. *Deich* in Keltic signifies ten, the Greek *deka*; and Gloucester's speech would mean, if this be the correct definition of the word, that "while he thought to steal only the *ten* of the suit, the *king* was slily fingered out." This would explain the allusion of "*ten* to one you'll meet him in the Tower." It seems clear that in the words "ten" and "deck" a pun was intended.

**Demogorgon.** The name, according to the old poets—Spenser, Milton, and Tasso among the number—of a fearful demon, which it was dangerous to pronounce. Spenser, in the "*Faerie Queene*," says of Night:—

Thou wast begot in Demogorgon's Hall,  
And saw'st the secrets of the world unmade.

Milton, in "*Paradise Lost*," book ii. v. 960 *et seq.*, speaks of the "dreaded name of Demogorgon."

The word is generally believed to have been invented and first used by Boccaccio, and derived by him from *Demi-urgos*.

Must I call your master to my aid,  
At whose *dread* name the trembling furies quake,  
Hell stands abashed, and Earth's foundations shake?  
Rowe, Lucan's *Pharsalia*.

The superstition of the evil eye, that still prevails all over Europe, Asia, and Africa, had formerly more terrors to the popular mind than it now possesses. It lies at the root of the mysterious word *Demogorgon*, which is compounded of the ancient *Gorgon*, Greek and Keltic, with the prefix *Demo*, which no philologist has hitherto been able to account for. *Gorach* in Gaelic signifies a fury, a mad woman, and *gon*, a wound, especially one inflicted by enchantment, or by a look; whence *Gorach-gon*, and the three Gorgons of Grecian mythology, of whom Medusa was the chief, who had the power of turning into stone whomsoever looked upon her.

Shakspeare, who probably derived all his knowledge of the Gorgons from the Greek mythology, uses the word twice:—

Approach this chamber, and destroy your sight  
With a new *Gorgon*.—*Macbeth*, act ii. scene 3.

Though he be painted one way like a *Gorgon*,  
The other way's a Mars.

*Antony and Cleopatra*, act ii. scene 5.

He does not employ the word *Demo-gorgon*, though it was familiar to the poets and dramatists of his time, who accepted it from Boccaccio without attempting to account for it. The Keltic derivation of this so greatly dreaded word, reduces it from its terrible pre-eminence as the name of a demon, to a simple exclamation, or prayer to be delivered from the calamities that the superstitious so greatly dreaded—the malign influences of the evil eye—and resolves itself into the Keltic *Dion-mi-gorach-gon*, "Save me from the enchantment or witchcraft of the evil eye!"

The very mention of this word was supposed in the Middle Ages to be dangerous. The personage is mentioned in "*Locrine*," by some attributed to Shakspeare, and in Marlowe's fine play of "*Dr. Faustus Rex*." Jonson attributes the paternity of the "dreaded name" to Boccaccio, who first stood sponsor for him:—

Boccaccio's *Demogorgon*—thousands more,  
All abstract riddles of our store.

*Alchemist*, act ii. scene 1.

"Tasso," says Nares, "in imitation of Statius, has alluded to this awful name without mentioning it." The word does not belong to the mythology of the Greeks or Romans, as its construction would seem to indicate. Yet the Greek word *Gorgon* appears to be at the root of it. The *Gorgons* or *Gorgones*—especially *Medusa*, the best known among them—were represented as frightful beings, whose hair was formed of living serpents, and a glance of whose eyes changed into stone all who had the misfortune to fall under it. The origin of the word and idea of the *Gorgons* is traceable to the times when Greek was yet an inchoate language, incorporating into itself the words of the Keltic, Phenician, and other Asiatic tongues that were

long anterior to itself ; and was formed of *gorach* or *gorag*, Gaelic for a mad (or wild) woman, and *goin* or *gon*, a wound ; whence *gorach-goin*, a wild woman who wounded or struck, and *goinnte*, bewitched, struck with the evil eye. The superstition still lingers in every part of Europe—our own islands included—where charms or signs are still used to avert the evil influence of the glance of the wild hags or witches who are supposed to be gifted with the fatal power. Nor are women the only persons invested by popular superstition with this deadly quality. The late amiable Pope, Pio Nono, was credited by the vulgar with this maleficent power, much to the good man's annoyance ; who once ordered a lady into custody, for making the customary sign of prevention of the evil effect, that of putting the thumb to the nose and extending the fingers, and twiddling them in the sight of the person suspected. This vulgar idea is of immense antiquity. Philologists have derived Demogorgon from the Greek *Demiurgus*, and from *δαίμων*, a spirit or demon, and *γοργὸς*, fearful. The derivation has long been accepted, but in connection with the evil eye—which seems to be the fundamental notion from which the word took its rise—it may be doubted whether it does not directly proceed from the Keltic adjuration of *Dion mi gorag-gon!* or, "Protect me from the evil eye!" This phrase, current among the multitude, was interpreted by scholars from the Greek, of which they knew a little, and not from the long lingering Keltic vernacular, of which they knew nothing.

**Denizen.** A dweller in a city ; an inhabitant, a freeman, a senator. The Concordance to Shakspeare does not contain this word ; but it was used by his contemporaries, Donne among others, and appears in old law books, with a total perversion of its original meaning and of its true etymology. Mr. Wedgwood says "it is commonly explained as a foreigner enfranchised by the king's charter, one who receives the privilege of a native *ex donatione*

*regis*, from the old French *donaison*, a gift." Johnson derived the word from the Kymric *din*, a fort or city; and thence a dweller in a fort or city. But as *din* is a mere variety of the more extensively diffused Gaelic word *dun*, a hill, on which cities or forts were most commonly built, another root for the word, and for the compound with the final syllable *zen*, which has no necessary connection with *dun* or *din*, must be sought for. Had the previous generations of Teutonic philologists ever condescended to remember that Great Britain was inhabited by a British people, who spoke the British language before the Danish or Teutonic irruptions, they might have discovered the true origin of the word in the Keltic *duine*, a man, a freeman; and *sean*, old; whence *duine sean*, or *denizen*, a senator, an old man, a city father, a person in authority on account of his age and station, an eminent citizen. Sir John Davies, quoted in Latham's Todd's Johnson, asserts that *denizen* is a British law term (for senator) which the Saxons found in existence on their invasion of the island, and "*retained*." This was a clue to the source of the word, which no one until now ever thought of tracing.

**Derrick.** A crane, a lift, an elevator. It has been held by English philologists that the word originated in a *pun* on the name of one *Derrick*, the common hangman in the early part of the seventeenth century, who hoisted or lifted criminals on to the gallows:—

He rides circuit with the Devil, and *Derrick* must be his host, and Tyburn the inn at which he will alight.—*Bellman of London* (1616).

The word is not of infrequent use with the Elizabethan dramatists, though not found in Shakspeare. The true derivation is from the Keltic *deirich*, to hoist, to mount; *eirich*, to rise; *dh'eirich*, did rise. The word *eyrie*, an eagle's nest on the mountain summits or precipices, is from the same source. The name of the executioner *Derrick* was a mere coincidence.



**Dewberry.** In the "Midsummer Night's Dream," Titania, enamoured of Bottom the weaver, with his ass's head, recommends her fair followers to be kind to him, to

Feed him with apricocks and *dewberries*.

Mr. Staunton conjectures that *dewberry* was a kind of blackberry. In this he is right, for the syllable misspelt *dew* in the English text is the Keltic *dhu*, black, and dewberry is a blackberry.

**Dickens.** This word, which the honored name of Charles Dickens has deprived of all the vulgarity that once attached to it, and enrolled it by his genius among the great names of the earth, was once supposed to signify the devil. It formed the basis of an idle oath or objurcation, "What the *dickens* is the matter?" "What the *dickens* are you doing?" &c., &c.

I cannot tell what the *dickens* his name is.

*Merry Wives of Windsor*, act iii. scene 2.

Philologists of the imitative and parrot school, contented to adopt what others have said before them, consider that *dickens*, as meaning the devil, is a word derived from Nick or Old Nick; as if Nick and Dick were synonymous. The Gaelic *deagh* signifies good, excellent, and *gean* or *ghean*, goodhumour, cheerfulness, gaiety; than which there could be no apter derivation for the name of the illustrious humourist of the nineteenth century.

**Dildos and fadings; Dilling.** The phrase "dildos and fadings" is used in "Winter's Tale," act iv. scene 3:—

He has the prettiest love songs for maids, so without bawdy, which is strange; with such delicate burdens of *dildos and fadings*—jump her and thump her; and where some stretch-mouthed rascal would, as it were, mean mischief and break a foul gap into the matter, he makes the maid to answer, "Whoop! do me no harm, good man;" puts him off, slights him, with, "Whoop! do me no harm, good man."

Mr. Staunton, in his Glossary, defines *dildos and fadings* as the "*obscene* burden of old songs and ballads," in which

interpretation he would seem to be in error, for the passage in Shakspeare expressly declares that the pretty love-songs sold by the pedlar were "without *bawdy*." The word *dildo* is traceable to the Gaelic *dile*, love; *dileach*, loving, affectionate; and *dileachd*, affectionateness. *Fadings* seems to be a corruption of *fadaidh*, to incite, to kindle, to blow into a flame; and in conjunction with *dildo*, to mean words suggestive or provocative of amorous desire.

*Dilling*, from the root of *dile*, is ancient English for darling. Nares, who was ignorant of this etymology, says of the word: "The same as darling or favourite. Minshew explains it as a wanton; but there is nothing in it to convey that meaning, even if, with him, we derive it from *diligo*."

While the birds billing,  
Each with its *dilling*  
The thickets still filling  
With amorous notes

*Drayton* (quoted by Nares).

To make up the match with my eldest daughter, my wife's *dilling*, whom she longs to call Madame.—*Eastward Ho!*

**Ding.** Shakspeare only uses the word *ding* in the still common phrase of "ding, dong, bell;" but it was used in the sense of to strike and to hammer by the writers of his epoch. Johnson, in his utter ignorance of Keltic, derives the word from the Teutonic *dringen*, to oppress, which is obviously incorrect.

Do-Well shall *dyngen* him down,  
And destroye his might.

*Piers Ploughman.*

Grim Pluto with his mace  
*Dyng* down my soul to hell!

*The Battle of Alcasar.*

The goat gives a good milk, but *dings* it down with her foot.—*Scottish Proverb.*

The word "dingthrift" survives to signify a prodigal, who knocks down the economies of his progenitors; and *ding* is still used in the phrase "to ding a thing into one's ears." The true etymology appears in no dictionary. It

is to be found in the Keltic *ding*, a wedge—only useful when beaten or forced in ; and *dinn*, to beat down violently.

**Discandy.** In "Antony and Cleopatra," act iv. scene 12, Antony, suspecting that Cleopatra has betrayed his fleet to Cesar, and finding that his former friends and adherents are all abandoning him in his reverse of fortune, exclaims,—

The hearts  
That *spaniel'd* me at heels, to whom I gave  
Their wishes, do *discandy*, melt their sweets  
On blossoming Cesar.

On this extremely obscure and evidently corrupt passage, Nares remarks that "'hearts that spaniel'd Antony at the heels, melting their sweets upon Cesar' is a masterpiece of incongruity." And such it undoubtedly is ; but it would have been less obscure had not Hanmer first, and other commentators afterwards, not understanding the words "*pannel'd* me at heels," as the phrase originally stood, altered *pannel'd* to *spaniel'd*. The Gaelic word *pannal* or *bannal* means a band, a troop, a company, an assemblage of men, whence the modern English to *empanel* or collect a jury. The obvious meaning is, "The hearts (men) that followed in troops or crowds at my heels, have forsaken me to bestow their attentions upon Cesar."

Cleopatra herself uses the word *discandy* in the passionate imprecation to heaven to turn her heart to hail, if she have been cold-hearted to Antony, so that the first hailstone may fall upon her neck and kill her.

*Antony* : Cold-hearted towards me ?

*Cleopatra* : Ah, dear ! if I be so,

From my cold heart let heaven engender hail,  
And poison it in the source ; and the first stone  
Drop on my neck ; as it determines, so  
Dissolve my life : the next Cæsarion smite,  
Till by degrees the memory of my womb,  
Together with my brave Egyptians all,  
By the *discandying* of this pelleted storm  
Lie graveless, till the flies and gnats of Nile  
Have buried them for ever !

The old copies read *discandering*, from which corruption

Theobald says, he reformed the text to *discandy*. The final syllables, *candy*—signifying crystallized sugar, as in the modern sugar-candy, could not possibly apply to the hearts that pannel'd him—led the commentators to imagine that *discandy* meant to *uncandy*, to liquefy, to melt away, or cause to melt away like sugar-candy. "The idea," says Nares, "is that as the stones of the hail melted or *discandied*, a person should die for each." What seems to have strengthened this conjecture, are the words used by Antony after complaining that the "hearts" *melted their sweets* on blossoming Cesar.

It would seem, however, on critical examination of these very obscure and confused passages, that neither *spaniel'd* nor *discandy* was used by Shakspeare, and that he meant and wrote *panelled* and *discander*, as the words stood in the earliest editions.

*Panell'd* has been already explained. *Discander* seems to have been a popular expression in Shakspeare's time, like *skedaddle* in ours, formed from the Gaelic *dith* (*di*), to crowd or press together; and *sgannradh*, a dispersion, a panic, a flight, a rout; corrupted by the London compositors into *discander*, and allowed to pass unquestioned by the correctors of the press. This gloss suits the exact sense of Antony's complaint of his followers, and also of Cleopatra's allusion to the dispersing or passing away of the hail-storm—the hardness, not the liquefaction of whose drops was to do the mischief she imprecated.

Perhaps, in Antony's speech, "melt their sweets" should be read, "melt their *suits*," i.e. pour out their supplications, *suits*, and pleas for favour and advancement on the new potentate coming into power—the blossoming Cesar; i.e. "the crowds that followed at my heels, disperse in order to carry their *suits* to Cesar, the new dispenser of favour."

**Dog.** To track for a purpose, to follow vindictively. This word is usually derived from the name of the faithful and affectionate animal, the companion and friend of man, because dogs are employed in hunting. That the deriva-



tion is open to doubt may be inferred from the fact that neither the idea nor the expression occurs in any other of the European languages. The Germans have *nachfolgen*, to follow after, and *nachspüren*, to track or follow in the track; and the French have *suivre à la piste*, *espioner*, and *harceler*, in which there is not the slightest hint or mention of the dog. In the following quotations from Shakspeare, the idea of a vindictive pursuit is sometimes, but not always expressed, and is obviously absurd in that from "Midsummer Night's Dream" and "Henry VI."

Are not the speedy scouts returned again,  
That *dogged* the mighty army of the Dauphin?

1 *Henry VI.*, act v. scene 3.

I have *dogged* him like his murderer.

*Twelfth Night*, act ii. scene 3.

Get thee hence!

Death and destruction *dog* thee at the heels.

*Richard III.*, act iv. scene 1.

Where death and danger *dog* the heels of worth.

*All's Well that Ends Well*, act iii. scene 4.

If we meet in the city we shall be *dogged* with company,  
And our devices known.

*Midsummer Night's Dream*, act i. scene 2.

The Gaelic offers for the consideration of philologists a whole series of words, of which the monosyllable *dog* or *dogh* is the root, in a totally different sense from that of hound. *Dogh* signifies hardness, cruelty, revenge; *dogaltach* or *doganta*, vindictive, revengeful; *docair* or *dogair*, affliction, hurt, wrong, injury; *dochainn* and *dochann*, mischief, hurt, calamity; and *docharachd*, hurtful, injurious. It is difficult to avoid the conclusion that herein lies the source of *dog*, in the sense of vindictive pursuit expressed by the English verb, and that it has no relation whatever to the substantive *dog*, the synonym of hound, which Anglo-Saxon etymologists have ascribed to it.

**Dog-bolt.** Nares thinks that this word, used by Beaumont and Fletcher, and by Ben Jonson, is a term of reproach nearly synonymous with *dog*, only more contemptuous.

He adds that "No compound of 'dog' and 'bolt' appears to afford an interpretation of the word."

I'll not be made a prey unto the marshal  
For ne'er a snarling *dog-bolt* of you all.

Ben Jonson, *The Alchemist*.

To have your own turn served, and to your friend  
To be a *dog-bolt*.

*Beaumont and Fletcher*.

His *dog-bolt* fortune was so low,  
That either it must quickly end  
Or turn about again, and mend.

*Hudibras*.

The use by Ben Jonson of the epithet "snarling" appears to have confirmed Nares in the idea that "dog" in this mysterious phrase was somehow or other connected with dog or hound.

"Bolt" is an old English word for an arrow, as in the proverb, "A fool's bolt is soon shot." It is also the Gaelic for a bar of iron, the bolt of a door, and also for an arrow. *Dog* is Gaelic for coarse, thick, blunt; so that *dog-bolt*, traced to its true source, signifies a blunt arrow. This explanation meets the sense of the phrase as employed by the old dramatists and the author of "Hudibras."

**Dosnel or Dasnel.** An old English word of which the meaning is lost. Nares, who has preserved it in his Glossary, says: "I cannot interpret the word, and have only found it in Withall's Dictionary, 1634, and in Howell's 'English Proverbs'—'the dosnel dawcock sits among the doctors,' and 'the dosnel dawcock comes dropping in among the doctors.'" Dawcock is the ancient word which the moderns render less elegantly by "jackdaw;" and the epithet *dosnel*, as applied to that bird, is evidently descriptive of some quality belonging to it. In the absence of any more satisfactory explanation, it may be asked whether it is not an English corruption of the Gaelic *duisneul*, dark-coloured, of a dark complexion? from *dubh* (*du*), black, *agus*, contracted to 's or *dubh's*, and *neul*, obscure, cloudy.

**Dowle.** Signifies either the young and sprouting feathers or underdown of a bird, or the leaves of a tree.

Diminish one *dowle* that's in my plume.—*Tempest*, act iii. scene 3.

Such trees as have a certain *dowle* or wool upon them.—*History of Manual Arts* (1661), Nares.

Nares conjectures that *dowle* might be the same as *down*; but the Gaelic derivation clearly points to *dowle* as the original, from *duille*, a leaf of a tree, or of a book; *duilleach*, foliage; *duillich*, to sprout, to open into leaves or feathers. This word goes back to a very remote antiquity—when men took shelter in the woods, before they had learned to build houses; from whence *dwel*, to inhabit, under the *foliage* of the trees.

**Doxie or Doxy.** A word used among gipsies and tramps, to signify a girl or a mistress.

When daffodils begin to peer,—  
With, heigh! the *doxie* over the dale.

*Winter's Tale*, act iv. scene 2.

Sirrah! where's your *doxy*?  
*Doxy*? Moll, what's that?  
His wench!

*Roaring Girl* (old play), Nares.

Prostitute *doxies* are neither wives, maids, nor widows.—*Ladies' Dictionary* (1694).

Hotten's Slang Dictionary, 1874, says that in the west of England the women frequently call their little girls *doxies* in an endearing sense. In "The Lost Beauties of the English Language" (1874), *dawks* is defined as a woman who wears very fine clothes, but puts them on in a slovenly and unbecoming manner. Halliwell's Archaic Dictionary, which contains the word in this sense, has also *dawkin*, a slut, a vain, conceited person. From this word was taken the name of the girl in the old nursery rhyme:—

See saw, Margery *Daw*,  
Sold her bed and lay on the straw;  
Was not she a dirty slut,  
To sell her bed and lay in the dirt?

(selling it, no doubt, to buy the tawdry finery of a *dawk*).

*Drab*, *draben*, *draben*, and ultimately the diminutive of *drabs*—*drabsie*, and by a variation in the spelling *drabs*, are all from the same Keltic root *drab*, to stain, cherished: *drabach*, vain, conceited; hence *drab*, a beggar's or tramp's trade in rags and finery, such as Autolycus, the Spanish pedlar, is said to sell to Mopsa and the other young women, who gathered around him to inspect his wares.

**Drab.** A low, dirty woman; also an immoral woman of the lowest class. The word is sometimes used as a verb, when it signifies to follow after or consort with immodest women.

Finger of birth-strangled babe,  
Dutch-delivered by a *drab*.

*Muchad*, act iv. scene 1.

They say he keeps a Trojan *drab*.

*Twelfth and Christmas*, act v. scene 1.

Ay! a drinking, swearing, fencing,  
Quarrelling *drab*—you may go this far.

*Hamlet*, act ii. scene 1.

The miserable rogue must steal no more,  
Nor drink nor *drab*.

*Massinger, Renegado*, act iii. scene 2.

Most English lexicographers suppose this word to be synonymous with *druff*, which they derive from the Anglo-Saxon *dreghs*. But the true root is the Keltic *drab*, dirt; whence *drabach*, dirty, *drabag*, a dirty woman, *drabaire*, a dirty man, *drabasda*, dirty, filthy, obscene in language; and *drabasdachd*, foulness, libidinousness in conversation and behaviour.

**Druff or Draugh; Drafft or Draught.** Refuse, husks, hogwash, dregs, sediment; dirt, filth.

Lately come from swine-feeding, from eating *druff* and husks.—*Henry IV.*, act iv. scene 2.

Like the viler clown,  
That like the swine on *draugh* sets his desire.

Drayton's *Eclogues*.

And holds up snout, like pig that comes from *druff*.

*Mirror for Magistrates*.



*Draff* is rarely used, but is not wholly obsolete. It is derived from the Keltic *drab*, dirt, filth (see *ante*, *drabag* or *drabhag*, a dirty woman—the English *drab*); *drabt* (pronounced *draff*), refuse, decayed matter, rubbish; *drabhas*, filthiness of speech, obscenity.

*Draught*, a word that ought to be spelled *drafft*, from its root *draff*, and to distinguish it from a deep drink or *draught* of liquor, signifies a cloaca, a privy, a jakes, a cesspool, a common sewer; and in this sense is used by Shakspeare and his contemporaries.

Sweet *draught*! sweet—quotha! sweet stink! sweet sewer!—*Troilus and Cressida*, act v. scene 1.

Draw them in a *draught*!

Confound them by some course!

*Timon of Athens*, act v. scene 2.

A godly father, sitting on a *draught*,

To do as need and nature hath us taught,

Mumbled certain prayers.

Harrington's *Emblems* (1633).

And they broke down the images of Baal, and made it a *draught-house* unto this day.—2 *Kings* xx. 27. (The Douay version of the Bible, 1669, reads, "And made a *jakes* in its place unto this day.")—*Staunton*.

Nares complained that Capell, "for which reason he knew not, changed *draught* into *draff*;" but Capell was true to the etymology of the word, which is a compound of *drabh* or *draff*, filth, and *aite*, a place; whence *drabh-aite*, the place of filth, refuse, and ordure.

**Drumble, Jack Drum, Drumlíe.** The first two of these words are used by Shakspeare and his contemporaries. The last, which has a common origin with them, is peculiar to Scotland.

What, John, Robert! Go take up these clothes, here quickly! Where's the cole-staff? Look, how you *drumble*!—*Merry Wives of Windsor*, act iii. scene 3.

Not like the entertainment of *Jacke Drum*,

Who was most welcome when he went away!

*Extracts relating to Thomas Coryate*, quoted by Nares.

If you give him not *John Drum's* entertainment.

*All's Well that Ends Well*, act iii. scene 6.

*Jack Drum* is sometimes changed to *Tom Drum*; and several specimens of both usages appear in Nares. No explanation has hitherto been given of the origin of the phrase, or of the identity either of Jack or Tom Drum. The word, whether as *drumble* or *drum*, is the Gaelic *trom*, heavy, painful, laborious, to no purpose, stupid. Thus *Jack Drum* signified a heavy, stupid person, "most welcome at an entertainment when he went away or was excluded."

*Drumlie* in the Scottish language has the same meaning. In the south of England, *droum* signifies heavy mud at the bottom of rivers, or in solution with the water. The English synonyms are either turbid or muddy; but both of these lack the poetic beauty of *drumly*.

They had not sailed a league, a league,  
A league but barely three,  
When dismal grew his countenance,  
And *drumlie* grew his e'e.

Scott's *Minstrelsy of the Scottish Border*.

Oh, boatman, haste, put off your boat,  
Put off your boat for golden money;  
I cross the *drumlie* stream to-night,  
Or never more I meet my honey.—*Idem*.

I heard once a lady in Edinburgh, objecting to a preacher, that she did not understand him. Another lady, his great admirer, insinuated that perhaps he was too *deep* for her to follow.

But her ready answer was, "Na, na! he's no just *deep*, but he's *drumlie*.—Dean Ramsay.

*Drumble* holds its place in most English dictionaries; but *drumly* has not yet been admitted to take the place it is entitled to, though it appears as a northern word in Halliwell's and Wright's Dictionaries.

**Du cat a whee.** This uncouth phrase, which Nares describes as a scrap of corrupt Welsh, is used in "Monsieur Thomas" and the "Custom of the Country," two plays of Beaumont and Fletcher. It was first explained by Colman, the editor of the works of those dramatists, as signifying "God bless or preserve you," from *Duw*, God, *cadw*, preserve, *chwi*, you. In the Gaelic branch of the Keltic it is explicable somewhat differently by *Duit*, to thee, *cadach*, aid or help, and *dia*, God—May God's help be with thee!

**Ducdamé.** This word or phrase occurs as a line in a stanza added by Jaques to a song sung by Amiens in "As You Like it:—

If it do come to pass  
That any man turn ass,  
Leaving his wealth and ease  
A stubborn will to please.

*Duc da me, duc da me:*

Here shall he see  
Gross fools as he.

Amiens, puzzled by the phrase *Duc da me*, asks Jaques what it means? Jaques replies, "'Tis a Greek invocation to call fools into a circle." By "Greek" he appears to have meant *Pedlar's Greek*—the popular name for the cant language of the beggars and gipsies of his day—which is not wholly disused in our own. In a note on this passage Mr. Staunton says: "After all that has been written in elucidation of the word, we are disposed to believe that it is mere unmeaning babble coined for the occasion." Sir Thomas Hanmer and others thought it was a call of farmers' wives and farm-servants when summoning the *ducks to be fed!*

No one has discovered or even hinted at the "circle" to which Jaques alludes. Perhaps the old game of Tom Tidler's Ground may throw some light on the matter. One of the most ancient of the rhymes still sung by British children is:—

Here I am on Tom Tidler's ground,  
Picking up gold and silver.

The origin and meaning of the name "Tom Tidler" have given rise to much controversy. The Rev. E. Cobham Brewer, in his "Dictionary of Phrase and Fable," maintains it to be a corruption of "Tom th' Idler." "Tom," he says, "in the game stands on a heap or mound of stones, gravel, &c." Other boys rush on the heap, crying, "Here I am on Tom Tidler's ground," &c. "Tom bestirs himself to keep the invaders off." This derivation has hitherto passed muster; but the true derivation is from the Keltic, and proves the game to have been known to British children

before the Saxon and Danish irruptions and conquest. *Tom* signifies "hill" or mound, a word that enters into the composition of the names of many places in the British Isles; and *tiodlach*, gift, offering, treasure: so that *Tom-tiodlach*—corrupted by the Danes and Saxons into *Tom-tidler*—signifies the hill of gifts or treasure, of which the players seek to hold or to regain possession. It was the custom for the boy who temporarily held the hill or *tom* to assert that the ground belonged to him of right, and dare the invaders to dispossess him by the exclamation of "*Duc da mé.*" This phrase has puzzled commentators quite as much as the name of "Tom Tidler" has done. The phrase, however, resolves itself into the Gaelic *duthaich* (the *t* silent before the aspirate, pronounced *duhaic*), signifying a country, an estate, a territory, a piece of land; *da* or *do* signifying to, and *mi*, me—i.e. this territory or ground is to me, or belongs to me; it is my land or estate. This old British phrase continued to be used in England by children and illiterate people long after the British language had given way to the Saxon English, and was repeated by boys and girls in the game now called "Tom Tidler's Ground" so lately as forty years ago, when I heard it used myself by children on the Links of Leith and the Inches of my native city of Perth.

*Tom*, in the Irish Gaelic still spoken in the west of Ireland, signifies either a hill or a thicket, and *tiodhlac*, a gratuity, a largess, a boon; and *du-aic*, land, possession, estate, country. If these derivations be correct, as I believe they are, the game of "Tom Tidler" must date from the English or Keltic era.

"Mr. Charles Mackay," writes a correspondent of the *Pall Mall Gazette*, signing himself "Inner Temple," "has incidentally elucidated very satisfactorily an obscure phrase of Shakspeare's, by stating that the phrase '*Duc-da-mé,*' used by children when playing at the game of 'Tom Tidler's Ground,' signifies, 'This ground is to me,' 'This is my estate.' Mr. Aldis Wright, in his notes on this play, says, 'It is in vain that any meaning can be sought for this jargon (*ducda-mé*), as Jaques only intended to fill up a line with



sounds that have no sense.' Nor does any other commentator that I know of give such a satisfactory explanation of this hitherto mysterious word as Mr. Mackay."

Another correspondent of the same journal, signing himself "Welshman," says, "Clearly the critics are at fault in their endeavour to give a reasonable rendering to *ducdamé*. Admittedly it had its origin in a prehistoric game. But the interpretation which glosses the phrase into 'this estate is mine' throws but a faint light on its use by Jaques in 'As You Like It.' Whether Shakspeare knew it to be good Welsh or not is little to the purpose. However, there is no doubt that he did. Yet, when Amiens asks, 'What's that *ducdamé*?' the dramatist at once sets Jaques into the cunning of the scene, by replying, 'Tis a Greek invocation to call fools into a circle.' Now, in point of fact, Jaques was but verbally repeating the selfsame invitation which, in the song he was parodying, had been twice given in the vernacular, 'Come hither, come hither'—'An' if he will come to me.' For the 'Greek' rendering which accompanied it was good, honest Welsh—as nearly as the Saxon tongue could frame it. Its exact Cambrian equivalent is *Dewch da mi*, 'Come with (or to) me.' It is jargon no longer. In early times the Sassenach, no doubt, often heard this 'challenge' ('Come, if you dare!') shouted to him by the Kymri from the hilltop or the embattled crag. Hence it was perpetuated in the mimic warfare of their children's games. So that, instead of being the 'jargon' it has been assumed to be, it had a distinct historic *raison d'être*."

The Kymric derivation is ingenious, but does not meet the case so clearly and completely as the Gaelic.

**Dudgeon.** Shakspeare uses this word in "Macbeth," act ii. scene 1, where Macbeth speaks of the imaginary dagger:—

I see thee still,  
And on thy blade and *dudgeon* gouts of blood,  
Which was not so before.

The mention of the *blade*, as distinguished from the *dudgeon*, has led all commentators and philologists to believe that *dudgeon* signified the handle only. But that this is an error is evident after a critical examination of the common employment of the word in a sense far more extended. "To take a thing in *dudgeon*," "When civil *dudgeon* first grew high," "Thou wert a serviceable *dudgeon*," are all applications of the term which cannot be confined to any idea of the mere handle or haft of a dagger. In the first instance, *in dudgeon* signifies in anger, resentment, or ill temper; in the second, it signifies strife, contention, or civil war; in the third, a dagger—blade as well as haft.

Nares attempts to prove that *dudgeon* meant box-wood, of which dagger-hafts were formerly, or are still made; but failed to trace the idea further than to the Cambridge Dictionary of 1693, which says, "A *dudgeon* haft, *manubrium apiatum* or *buxum*" (box-wood). It is not easy to see the connection between *buxum* and *dudgeon*; though Nares adds, "Here we have the key to the whole secret." But if there be a key to the whole secret, it is to be found in a totally different direction—in the Gaelic word *dideann* (the second *d* pronounced as *j* or *dj*). *Dideann* signifies any weapon of defence or protection, an *arm* of any kind, whether a knife, a dagger, a sword, &c.; whence to take a thing in *dudgeon*, meant to take such offence at a thing as to take up arms to resent it; a serviceable *dudgeon* simply meant a serviceable arm or weapon; and civil *dudgeon*, civic strife, when men had recourse to arms to redress their grievances, real or imaginary.

**Dug.** The nipple or teat; a word almost obsolete in our day, and if used at all, applied to the females of the brute creation. It was not considered vulgar in Shakspeare's time, if we may judge from the phraseology of the nurse in "Romeo and Juliet," who speaks of applying "wormwood to her *dugs*" when weaning the infant Juliet. It occurs in other writers of the period in a tender and respectful sense. Richardson's Dictionary suggests that the word is syno-

nymous with *tug*, from the Teutonic *Zug*, a draught, from *ziigen*, to draw or pull, which is highly probable; but it is possible, nevertheless, that the Keltic *deoch*, drink, and *deoghail* may supply the root.

**Dulcarnon.** "This word," says Mr. Halliwell (Archaic Dictionary), "has set all editors of Chaucer at defiance. A clue to its meaning may be found in Stanihurst's 'Description of Ireland,' page 28: 'These sealie soules were, as all *Dulcarnons* for the most part are, more to be terrified from infidelitie through the paines of hell than allured to Christianitie by the joyes of Heaven.'"

Chaucer uses the word twice in "Troilus and Cressida," book iii. v. 933 and 935:—

I am till God me better minde sende  
At *Dulcarnon*, right at my witte's ende,  
(Quod Pandarus) ye necè wol ye here,  
*Dulcarnon* clepid is fiening of wretches.

It is difficult to guess at the meaning of *Dulcarnon* as used by Chaucer. In Stanihurst's "Description of Ireland," the sense is clear enough, from the Gaelic *dall*, blind, dull, ignorant; and *ceathairn* (*kern*), a boor, a wild, untutored peasant; and *ceathairnean* (plural—*kernan*), boors, peasants; whence *dulcarnon*, ignorant boors or peasants.

## E.

**Ear.** This word has been long superseded in the English language by the synonymes—to cultivate, to till, to plough. It occurs several times in the Old Testament, and in Shakspeare, but is scarcely understood at the present time. In the dedication to the Earl of Southampton, of the beautiful poem of "Venus and Adonis," which Shakspeare declares to be the "first heir of his invention," he modestly says that if it prove deformed, he will never after "*ear* so barren a land," i.e. that he will renounce the writing of poetry, and never more cultivate it. The word is derived by philologists, who can never get behind the Saxon, from that language, where it appears as *erian*. But it dates from many centuries before

the Saxon period, and is the Keltic *ar*, to plough, to till, to cultivate; in which sense it exists not only in Greek and Latin, but in the Hebrew, Syriac, and Sanscrit. The Keltic *arín*, bread, is from the same ancient syllable, the produce of the land which has been tilled or ploughed. Even the Teutonic *Erd*, the English *earth*, is held by some etymologists to be derived from the same venerable word, and to "signify that which has been or should be cultivated or *earthed*."

**Eavesdropper.** A treacherous listener to a conversation not intended for his ears.

Under our tents I'll play the *eavesdropper*,  
To hear if any mean to shrink from me.

*Richard III.*, act v. scene 3.

Obstinately determined to find Teutonic or Anglo-Saxon derivations for every English word not traceable to Greek or Latin, philologists, from Johnson to the present day, have been all contented to trace the word to *aves*, the overhanging roof of a cottage or other building, and *dropp*, the conversation that *dropped* into the ears of the hidden listener. But conversations are not carried on from the roofs of buildings, whence the words could be supposed to drop into the *aves*, and from thence into the ears of the furtive sneak who lay in wait to receive them. And in the quotation from "Richard III." *aves* would be wholly misapplied to *tents*, if the eaves of a building were really the origin of the word. A more modern author than Dr. Johnson has either invented or borrowed a story to account for the word on its supposed Anglo-Saxon basis. Mackey's "Lexicon of Freemasonry" records that on the revival of Freemasonry, in 1717, the punishment inflicted on a detected "cowan" was that "he should be placed under the eaves of the house in rainy weather, till the water runs in at his shoulders and out at his heels." This ridiculous story, founded upon an erroneous etymology, loses all its claim to credence when the word is traced to its real origin, the Keltic or Gaelic *eisd*, to listen, and *drapaire*, a low, contemptible, dirty person; whence *eisd-*



*drapaire*, corrupted into the English *cavesdropper*, a mean person who listens furtively to what it was not intended he should hear. The Keltic *eisd* is the root of the English *hist*; *eisdeachd*, in the same language, signifies not only a hearing, a listening, but an audience. *Drapaire* is sometimes written *drabair* and *drabaire*, equivalent to the English *drab*, when applied to a woman. The derivation from *uibhir*, numerous, and *druapaire*, a tippler, in the Gaelic etymology of the English language, is no longer tenable.

**Elf, Elf-locks.** *Elf* is a word common to nearly all the natives of Northern Europe, to signify a diminutive spirit or fairy who with the other elves, her companions, danced in circles on the grass, and of whom Mab was the recognized queen, until Shakspeare invented Titania, in the "Midsummer Night's Dream." But *elf* and *elf-locks* in the following quotations are used in a peculiar sense:—

My face I'll grime with filth,

Blanket my loins, *elf* all my hair in knots.

*King Lear*, act ii. scene 3.

This is that very Mab

That plaits the manes of horses in the night,

And cakes the *elf-locks* in foul sluttish hairs,

Which, once entangled, much misfortune bodes.

*Romeo and Juliet*, act i. scene 4.

None of the languages in which *elf* is found, in the sense of a fairy, such as German, where it is written *Alp* as well as *Elf*, ever connect the word with the idea of the verb *to elf*, or *elf-locks*, or the superstition referred to by Shakspeare in his allusion to Queen Mab. To *elf* the hair is in German, *die haare verfilzen*, to entangle the hair; and *elf-lock* is translated *den Weichselkopf*, the *plica polonica* or matted hair. In French, to *elf* the hair is *entortiller les cheveux de manière qu'on ne puisse pas les dé mêler*, with out any allusion to supernatural agency in the matter. It is evident, too, from the passage quoted from "Lear," that Edgar does not need the aid of the elves or fairies either to "grime his face," "blanket his loins," or "*elf* his hair," but that he intends to perform all these actions himself.

It is probable, considering the composite character of the English language, that *elf*, a fairy sprite, and *elf*, to entangle the hair, are traceable to different roots; *elf*, a fairy, from the Saxon and Teutonic; and *elf*, the verb, from the Keltic vernacular. In this latter we find *ailbh* (*ailf*), a ring, a circle, and *ailbheag*, a little ring, a circle, a curl. The almost identical sound of *elf* and *ailbhe*, at the time when the Gaelic was an unwritten tongue, and the English was in process of formation, may have led to the superstition recorded in Shakspeare, that the fairies were responsible for the matted *rings* or *curls* in the hair of men and animals. It is also probable that the name of the elves may have been derived from *ailbhe*, a *ring* or circle; from the circles in the grass, called fairy rings, which were popularly ascribed to the tread of the small feet of the spirits' moonlight dances on the green.

**Emanuel.** When Jack Cade—so grossly libelled in the second part of "King Henry VI.," commonly attributed, though without sufficient warranty, to Shakspeare—is told that the Clerk of Chatham, whom some of his followers have arrested and brought before him, can read and write, he exclaims, "Oh, monstrous!"—as if he supposed that all who could read and write were enemies of the people, and must of necessity be agents of despotism, and of the law that pressed so hardly upon the multitude.

*Dick*: He has a book in his pocket, with red letters in it. . . . Nay! he can make obligation and write court hand.

*Cade*: I am very sorry for it! . . . Come hither, sirrah! I must examine thee. What is thy name?

*Clerk*: Emanuel.

*Dick*: They use to write it on the top of letters! 'Twill go hard with you!

It appears from other sources, and from letters still in existence in the British Museum,—and one from John Speed, the historian, to Sir Richard Cotton, which has been reprinted by the Camden Society, and is quoted by Mr. Staunton in a note to act iv. scene 2 of the second part of "King Henry VI.,"—that the custom alluded to by Dick was

common even in Shakspeare's time. What *Emanuel* meant has never been satisfactorily explained. Nares remarks that the word was prefixed, probably from pious motives, to letters, missives, and other public deeds ; and that in the old play of the "Faire Victories of Henry V.," the broad seal of the king is called *Emanuel*. The letter from Speed to Sir Robert Cotton proves that the word was not confined to public notifications, but extended to private letters. Among the manuscripts in the British Museum, there are letters superscribed *Emanewell*, and others *Jesus Immanuel*. If in those times it were necessary for the information of that portion of the population which still adhered to the Gaelic vernacular, and understood no other speech, to use some such a phrase, in a language known to them, as the English "Be it known to all men by these presents," or other legal formulary, we have but to ask what form it would take in the Keltic, to discover a possible clue to the meaning. We should find two phrases in that ancient tongue, either of which would meet all the requirements of the case. The first is composed of the words *am-aithne, uille* ; *am*, the indefinite article, *aithne* (the *th* silent, pronounced *ain-e*), command or notification, and *uille*, to all ; in other words, "be it commanded or notified to all men," signifying that the document to which these words were prefixed was a binding and a legal one, issued by authority. The second is equally applicable, namely, *umainn, uille*, all ; or *umainnuille*, almost identical in sound with, and very slightly different from *Emmanuel* ; and meaning that the decree or notification to which the words were prefixed concerned everybody.

That the phrase—whatever was its origin, or whichever of these two explanations is correct—was in common use in the corrupted English form of *Emanuel*, is evident from its having been given to a quack medicine or ointment in the Elizabethan era, alleged to be famous as a cure for all pains, hurts, and diseases. The ingredients are set forth by Nares, in a quotation from the "Pathway to Health," and need not be here repeated. The name selected, like

that of the "Universal Ointment" of the present day, would imply that it was for general use, and concerned everybody, whatever was the malady from which relief and healing might be sought.

**Englishman, Anglo-Saxon.** At what time the compound word, Anglo-Saxon, came into use to signify an Englishman is not known with certainty. Nor is it likely to be discovered. It has not been found in Shakspeare and his contemporaries, nor in any writers of the seventeenth century, or any previous period. The word *English* has for more than a century been considered synonymous with *British*; and has been applied indiscriminately to all the inhabitants of the British Isles, whether they are natives of England, Wales, Scotland, or Ireland. The use of the word in this wide sense has been held to be a grievance by enthusiastic Scotsmen and Irishmen, who think that their divisions of our common country have been ignorantly and unjustly ignored in such phrases as the English Parliament, the English army, the English navy, &c., and they are of opinion that the word *British* should invariably be substituted. Robert Burns, in a note to his song, "The Union," says: "Nothing can reconcile me to the terms *English* ambassador, *English* Court, &c.; as if the English wanted to annihilate the very name of Scotland." But in reality the Scotch and Irish are as much entitled to be called English as the so-called Anglo-Saxons, or even more so, inasmuch as the northern and western divisions of the country are peopled by a race less intermingled with the Saxons, Germans, or Dutch than that of the south.

That part of Germany, contiguous to Jutland, which is known to early English historians as the land of the "Angles," a supposed Germanic people, was in reality inhabited by Kelts, who were so designated from the Gaelic words *an gael*, i.e. the Gael. In this sense, Scotsmen, Irishmen, and Welshmen are in reality more *English* than the Anglo-Saxons, Anglo-Danes, or Anglo-Normans; and England, Angle-land (Angleterre), might



be the proper designation of all the British Isles ; and no sensitive Scotsman or Irishman ought to object, either at home or abroad, to be called an Englishman.

**Enseamed bed.** In Hamlet's expostulations with his mother on her marriage with her first husband's murderer, he speaks of

The rank sweat of an *enseamed* bed.

What is an *enseamed* bed ? The dictionaries say that *enseamed* means either greasy or enclosed within a seam, which can scarcely be the epithet intended by Hamlet ; especially as he had been more than sufficiently coarse in the use of the phrase "rank sweat ;" and as any synonymous word for greasy would not have added to the sense, to say nothing of the dignity, of his reproach. In Gaelic, *seam* means to prohibit, and *ann* is an Intensive prefix ; whence *ann-seam*, Englished into *enseam*, would signify *greatly prohibited*, that is, incestuous ; an idea that ran in Hamlet's mind, as is evident from a previous passage in the same speech, in which he says :—

A bloody deed ! Almost as bad, good mother,  
As kill a king and marry with his brother.

**Eyas, Nias.** It has been thought that *nias* was formed from *nyas*, by the improper transference of the *n*, in the indefinite article *an*, to the noun *eyas*. Both the words signify a young hawk. Shakspeare applies *eyas* to a child :—

But there is, sir, an eyrie of children, little *eyases*, that cry out on the top of the question.—*Hamlet*, act ii. scene 3.

There has been considerable controversy on the subject of the etymology of both forms of this word, the general opinion being that *nias* is correct, and that it is derived from the French *niais*, a fool ; and that the word was applied to a young hawk, because it was untrained, and therefore foolish. Read in the light of Shakspeare's allusion to the children that *cry out* on the top (or eyrie) of the question, a better clue to the etymology may be discovered in the Gaelic *eigh*, a cry, a scream, and *eigheack*, clamorous,

vociferous. This name may have been given to the young hawk because it was clamorous for food, and not, as the commentators imagine, because it was foolish or untrained.

## .F.

**Fa! Fee! Fi! Fo! Fum!** These apparently unmeaning syllables are used by the Cornish giant Cormoran, and in some versions of the story, by Blunderbore in the favourite nursery tale of Jack the Giant Killer :—

*Fa, fee, fi, fo, fum!*

I smell the blood of an Englishman ;  
Let him be living or let him be dead,  
I'll grind his bones to make my bread.

Shakspeare makes Edgar quote three of these syllables in "King Lear :"—

Child Rowland to the dark tower came,  
His word was still, *fee, fo, and fum,*  
I smell the blood of an Englishman.

Act iii. scene 4.

Jamieson, in his "Northern Antiquities" quotes the phrase from a ballad very popular in Shakspeare's time, as uttered by the King of Elfland, when Childe Rowland, in search of his sister, "Burd Ellen," penetrated to the "dark tower" in which she was confined :—

*Fi! fi! fo! and fum!*

I smell the blood of a Christian man ;  
Be he dead, or be he living, in my brand  
I'll dash his harns (brains) frae his brain-pan !

This is a Scottish version, and evidently of much later date than the English ones. Whether "British," "English," or "Christian" be the original epithet it is difficult to ascertain ; but if the story be of Keltic origin, as seems highly probable, the word, when used by a Cornish giant, would with equal probability be "English" rather than "British" or "Christian," and express the enmity of the Keltic race to the Saxon and Danish invaders, who at a later date assumed the title of Englishmen instead of Britons. Whatever the truth may be, the seeming jargon

is susceptible of a Keltic explanation, and appears to be an euphemism and corruption of—

*Faid! Fiù! Fogh! Feum!*

*Faidh* (*fa!*) means look! behold! *bhiadh* or *biadh* (pronounced *fee!*), food; *fiù*, good; *bogh* or *bhogh* (*fo!*), sufficient; and *feum* (*sum!*), hunger; which freely translated signifies: "Behold! food, good, and sufficient for hunger!"—words very appropriate in the mouth of a man-devouring giant, such as Cormoran and Blunderbore are represented to be.

**Fadge.** This word remains to our time in colloquial usage, and signifies to suit, to answer the purpose. Shakspeare, in "Love's Labour Lost," has,—

We will have, if this *fadge* not, an antic;  
and in "Twelfth Night,"—

How will this *fadge*? my master loves her dearly.

Wycherly, in "The Country Wife," 1688, gives the word—

Well, sir, how *fadges* the new design?

Nares says, "This was, perhaps, never better than a low word; etymologists derive it from the Saxon." But the Saxon does not yield the root. The Keltic yields *faid* (pronounced *fadge* or *fadge*), a prophet, to prophesy or predict; whence "this doesn't fadge," signifies this does not correspond to what was expected or predicted of it. It has been suggested that *fadge* may come from *faigean*, a sheath or scabbard—the Latin *vagina*—in which sense the word would metaphorically signify, this thing (or sword) does not fit (into the scabbard).

**Faiten**, to deceive by flattery; **faityng**, deceiving; **faitene**, deception. These words, now obsolete, occur in the "Vision of Piers Ploughman," and are thus glossed by Mr. Wright, who attempts no etymology:—

Bidderes and beggers  
Faste aboute yede,  
With hire belies and hire bagges  
Of bread full y-crammed,  
*Faiteden* for hire foode.

• • • • •  
Those that with *faityng* liveth.

These words have no Teutonic etymology, and seem traceable to the Gaelic *faid* or *faidh*, a prophet ; afterwards applied to a professional fortune-teller.

**Fall.** Shakspeare and the writers of his time use this word in the sense of to fell, to strike down. It is generally thought to be a corruption into the active mood of *fall* in the passive, though to *fall down* is not to *fell* or *strike down*.

The common executioner

*Falls* not the axe upon the humbled neck,  
But first begs pardon.

*As You Like It*, act iii. scene 5.

Infect her beauty,

In fen-sucked fogs, drawn by a powerful sun,  
To *fall* and blast her pride.

*King Lear*, act ii. scene 4.

Let us be keen, and rather cut a little  
Than *fall* and bruise to death.

*Measure for Measure*, act ii. scene 1.

In all these instances *fall* means to strike or beat, and has no relation to the Teutonic *fallen*, the English "fall down ;" though it seems to be akin to *fell*, to strike or smite. It finds its true etymology in the sense in which Shakspeare employs it, in the Gaelic *buail*, *bhuail*, to strike, and *fal*, a scythe—the French *faulx* and *falchion*, a scythe, and in poetical diction a broadsword, instruments with which to cut or strike down.

**Fancy, Fond.** Shakspeare and other writers of his time make *fancy* synonymous with love, amorous desire, or inclination. He speaks of Queen Elizabeth as one—

In maiden meditation, *fancy* free ;

and in the "Merchant of Venice" has a song :—

Tell me, where is *fancy* bred ?  
In the heart or in the head ?

• • • • •  
It is engendered in the eyes  
With gazing fed.

Act iii. scene 1.

From the Greek words *φαντασία*, an appearance, *φανταῖς*, to cause to appear, the English word *fancy* is usually



derived ; both of them signifying a whim, a caprice, an appearance or dream of the imagination. The Keltic, much more ancient than the Greek, has *faoin*, weak ; *fanntais*, weakness, languishment ; and *faoineas*, idleness, vanity, weakness. This derivation includes the idea of the Greek fantasia, an appearance which is born of weakness, or of idleness ; and supports that conveyed in Shakspeare's song. Love, in the sense of *fancy*, has been long held to be born of idleness ; whereas true love, not to be designated by the word *fancy*, is a serious matter, and engrosses the whole mind. Sir Walter Raleigh has a passage describing *fancy* as a minor and inferior degree of the passion of love :—

Nerius, both admiring her judgment and valour, together with her person and external beauty, *fancied* her so strongly, as, neglecting all princely respects (pursuits), he took her from her husband.

Shakspeare employs both fantasy and fancy as synonymous. He speaks of "fancy-mongers" (*As You Like it*) ; "fancy-sick" (*Midsummer Night's Dream*) ; "begot of nothing but vain *fantasy*" (*Romeo and Juliet*) ; "*fantasy* of dreams and ceremonies" (*Julius Cæsar*).

The same idea of love or fancy, as born of idleness or folly, is to be found in the word "fond" or loving. The word in the present day signifies loving, attached to ; as, fond of his books, of his bottle, of his pictures, of sport or amusement, of his wife, of his child, of his friend, of his ease, of his prejudices. Johnson avers that he could not discover any satisfactory etymology for it, and his modern successors are equally at a loss. In the sixteenth and seventeenth centuries it signified *foolish*, as well as loving, a sense which to a limited extent it still bears :—

Grant I may never prove so *fond*  
To trust man on his oath or bond,  
Or a harlot for her weeping.

*Timon of Athens*, act i. scene 2.

Tell these sad women  
'Tis *fond* to wail inevitable strokes.

*Coriolanus*, act iv. scene 1.



This old cant and slang word appears to be from the Keltic *faob*, a lump, a swelling, a protuberance; whence *fab* came to signify swollen out with liquor; equivalent to the modern slang "tight," which has the same meaning, applied to a drunken man, i.e. that he has his skin full. Some have derived the modern English "tight" from the Gaelic *taite*, glee, hilarity, jollity.

**Fardel.** This long obsolete word is generally supposed to signify a load or burden, in which sense it meets the requirements of all the passages in which its use has been preserved:—

Who would *fardels* bear,  
To groan and sweat under a weary life!

*Hamlet*, act iii. scene 1.

Well, let us to the king; there is that in this *fardei* will make him sack his hoard.—*Winter's Tale*, act iv. scene 3.

A handsome pack,  
Which she had *fardled* neatly at her back.

*Drayton*.

The etymology of *fardel* has not been clearly traced in any English dictionary. The word appears in French as *fardeau*, in Italian as *fardello*, and is derived by Nares and others from the Low Latin *fardellus*. Some have traced it to a supposed Dutch word *fardcel*, which, however, is not to be found in any Dutch or Flemish dictionary. Beycherelle, in his "Grand Dictionnaire," derives it from the Breton branch of the Keltic *fardell*, from *ffarr*, to carry. The Keltic or Gaelic of the British Isles (the Kymric excepted) has *far*, a load, a burden, or the freight of a ship; *deile*, a plank or branch of timber, and *deileag*, a load or faggot of wood; from whence in all probability, *fardel*, the load *par excellence* of a primitive state of society, when wood fuel was an article of first necessity. To trace the word to the Low Latin *fardellus*, is but to trace it to the original Keltic, for Low Latin, so called, was but a mongrel dialect, composed of Keltic with the Latin termination in *us*.

In provincial English, according to Mr. Thomas Wright, *fardedcil* signifies hesitation, delay, or impediment. He

derives it from the French, where no such word exists. It is probably from the Keltic *fardal*, which has exactly the same meaning.

**Favour.** The composite English language, which borrows its words from many different sources, has at least three separate meanings for the word *favour*; first, partiality, preference, affection, goodwill; second, a gift, a benefit bestowed; and third, the expression of the countenance and personal appearance of a man or woman. In the familiar phrases "ill-favoured" and "well-favoured," the word is evidently derived from some other source than that of *favour* in the two interpretations first cited. No language now spoken in Europe, of kin to the English, and having its roots in other sources than the Keltic, has any word of similar sound or meaning to express the same idea. The French speak of a "well-favoured" person as being *bonne mine*, and of an "ill-favoured" person as being *mauvaise mine*. The corresponding words in German are *wohlgebildet* and *übelgebildet*. In neither of these is there the slightest trace of *favour* as a word to express anything but the Latin *favor*, *favorem*. Shakspeare's use of the word in its third sense is frequent:—

I know your *favour* well.—*Twelfth Night*, act iii. scene 4.

And so in *favour* was my brother.—*Ibid.*

The boy is fair, of female *favour*.—*As You Like It*, act iv. scene 2.

Known by garment, not by *favour*.—*Winter's Tale*, act v. scene 2.

Let her paint an inch thick, to this *favour* she must come at last.—*Hamlet*, act v. scene 1.

Every line and trick of his sweet *favour*.—*All's Well that Ends Well*, act i. scene 1.

His *favour* is familiar to me.—*Cymbeline*, act v. scene 5.

No English etymologist has remarked upon *favour* in this sense, or endeavoured to trace it to any source but the mistaken one of the Latin *favor*, *favorem*, which has quite other meanings. The Gaelic has two words for the natural countenance, build, expression, and appearance of the human frame and face—*gné* and *faibhar* (*bh* pronounced as *v*). *Gné* signifies natural temper, form, appearance; and



*faobhar*, the quality, appearance, edge, and temper of a weapon, and by extension of meaning and metaphorical licence, the form, appearance, quality, and temper of a human being. In colloquial English a man is often spoken of in a complimentary, though vulgar sense, as a "blade;" and in ordinary English, people have "tempers" as well as blades and sharp weapons, by which they are estimated and judged by friends, enemies, or onlookers. "Temper" and "favour" are as nearly as possible synonymous.

**Fee-grief.** The meaning of the word *fee* in the following passage, where MacDuff asks Ross, the bearer of ill news,—

What concern they?  
The general cause? Or is it a *fee* grief,  
Due to some single breast?

*Macbeth*, act iv.

has been suggested to mean "private and particular." This is evident; but whence the word *fee*? Nares says, "a grief appropriated to some single person as a *fee* or salary," which is absurd. He adds that it is "apparently an arbitrary compound." It has also been referred to the German *Vieh*, cattle, and afterwards signifying pastoral wealth. As to hold an estate in *fee* simple, is to hold it absolutely in one's own right—belonging personally to oneself—and as a *fee* given for service rendered becomes absolutely the property of the recipient, may not the root of the word in these senses, and in that in which it is employed by Shakspeare as "*fee*-grief," not be derived from the Keltic *fé* and *féin*, self? and signify that which is private and personal to oneself? In the phrase "Mine *own* self," "own" implies ownership, and to own a thing is to possess it for one's self. If this be so, *fee-grief* would not be, as Nares suggests, an "arbitrary compound."

**Fere.** A husband, a man, a companion.

And swear with me, as with the woful *fere*  
And father of that chaste, dishonoured dame.

*Titus Andronicus*, act iv. scene 1.

Gaelic, *fear*, a man; *ferail*, manly; *fearachas*, manliness.

**Fettle.** Nares states that the word means to go earnestly upon any business. It is still in common use in Lancashire, the northern counties, and Scotland, and signifies to prepare, to arrange. In Shakspeare's time it had a different shade of meaning, as appears from the context of the only passage in which he employs it:—

*Fettle your fine joints 'gainst Thursday next.*

*Romeo and Juliet, act iii. scene 5.*

When the sheriff saw Little John bend his bow,  
He *fettled* him to begone.—*Percy's Reliques.*

Mr. Staunton says that *fettle* means to prepare, and that curiously enough the word has been overlooked by all the editors of Shakspeare, who read *settle*. *Fettle* is the correct word, as appears from Hall's "Satires," as well as from its modern use in the North:—

Nor list he now go whistling to the car,  
But sells his team and *fettleth* to the war.

*Hall, Fourth Satire.*

Though *fettle* has come to mean to prepare, to make ready, a sense which is not inconsistent with its use in Shakspeare and in Hall's "Satires," its original meaning in the Keltic, from which it is derived, was to nerve, to strengthen, in preparation for a work or a struggle; from *feith*, nerve, sinew; and *feitheil*, to nerve, to make strong; "*fettle your fine joints*," is nerve your fine joints, and "*fettleth to the war*," strengtheneth to the war. From this primitive sense of the word the transition to prepare (by strength) is easy and obvious.

**Figent.** Wild, untamed, restless, unsteady.

I have known such a wrangling advocate,  
A little *figent* thing.

Beaumont and Fletcher, *Little French Lawyer*, act iii. scene 2.

He was somewhat *figent* with me.

*Idem, Coxcomb*, act i. scene 2.

God forgive me, what a kind of *figent* memory have you?

Nay then, what kind of *figent* wit have you?—*Eastward Ho!*

Nares is of opinion that *figent* means fidgetty, with which word it has possibly some connection. The root

is the Keltic *fiadh* and *fiadhaich*, wild, rude, rough, uncultivated.

**Figo, Fico, Fig.** The first of these words occurs frequently in the works of the Elizabethan dramatists; the third is still in vulgar use, as in the phrases "I would not give a *fig* for it," and "I don't care a *fig*." A *fig's end* is found in Withal's Dictionary (1654): "I will not give a *fig's end* for it." It is doubtful whether *figo*, *fico*, and *fig* are from the same source, or convey the same meaning; though Shakspeare uses both:—

A *figo* for thy friendship!

The *fig* of Spain!—*Henry V.*, act iii. scene 6.

When Pistol lies,

*Fig* me like the bragging Spaniard!

2 *Henry IV.*, act v. scene 3.

There is a singular amount of confusion and uncertainty as regards the true meaning of *figo* and *fico*, and the allusions to Spain in connection with them. Nares says that *figo* was an expression (or display) of contempt or insult, which consisted in thrusting the thumb between two of the closed fingers or into the mouth, a custom generally considered to be Spanish. There was, he adds, a poisoned fig employed in Spain as a secret way of destroying an enemy or an obnoxious person, as portrayed in a quotation from Gascoigne:—

It may fall out that thou shalt be enticed

To sup sometimes with a magnifico,

And have a *fico* foisted in thy dish.

As the Spanish name for fig, the fruit of the fig-tree, is *higo* or *higa*, it would seem that some other origin must be found for the word; though it is extremely difficult to discover it. The expressions "I don't care a *fig*," and "a *fig's end*," are more easily to be accounted for by the Keltic *fuigh*, a remnant, a paring, a worthless piece of refuse or rubbish.

Nares remarks that "the expression 'a fig for you,' must have arisen from the other (*figo* or *fico*), as figs were so common in England as to be proverbially worthless." But as we sometimes hear the expression, "I don't care a

*straw*," in which straw signifies the extreme of worthlessness, it is probable that *fig*, the fruit, was never intended as an example of worthlessness ; but that the true origin of the disputed word was as above stated, the Keltic *fuigh*, a paring, a cheese-paring, an apple-paring, anything of no value, and to be thrown away. This word explains any mystery attaching to the expression, except that to the Spanish *fig*, which was used for the purposes of poisoning. The dirty explanation derived from the fabulous story of the Emperor Frederick Barbarossa and the people of Milan, when he conquered their city, deserves no consideration.

**Filed tongue.** This phrase is used by Shakspeare, Spenser, Ben Jonson, and other writers of the time, and is explained by Nares as meaning "polished," and applied to the tongue of a delicate speaker.

His humour is lofty, his discourse peremptory, his tongue *filed*, his eye ambitious, his gait majestic.—*Love's Labour Lost*, act v. sc. 1.

And when thou comest thy tale to tell,  
Smooth not thy tongue with *filed* talk,  
Lest the same subtle practice swell.

*Passionate Pilgrim.*

The sly deceiver, Cupid, thus beguiled  
The simple damsel with his *filed* tongue.

*Fairfax, Tasso.*

*File* has many meanings in English, and is a word derived from different languages : as a *file* of soldiers, the rank and *file* of an army, the *file* for the preservation of letters and documents, and *file*, a blacksmith's or iron-worker's tool. In none of these is the etymology of *file* to be found as applied to the tongue, or to talk. Neither is the word, if it be a verb, to be found in the infinitive, to *file* the tongue, but always as *filed* : suggesting that it was an adjective, and not a preterite or past participle. It is scarcely derivable from the French *fil*, the Latin *filum*, a thread—though we sometimes say, the thread of a discourse ; nor from the Teutonic *feile*, to be defiled or prostituted ; or from *feile*, the tool of that name. A



hitherto unsuspected source of the word, in the sense in which it was used by Shakspeare and his contemporaries, is to be found in the Keltic *fileanta*, speaking with fluency, eloquent, poetical, derived from *file* and *filidh*, a poet, and *fileachd*, eloquence, poetry. If the English word merely signified smooth, as Messrs. Nares, Wright, Halliwell, and others suppose, Shakspeare would not have written pleonastically in the "Passionate Pilgrim," "*smooth* not thy tongue with *filed* (or *smooth*) talk." The Gaelic derivation fully expresses the true meaning in all the passages cited.

**Finch egg.** The meaning of this epithet, applied by Thersites to Patroclus in "Troilus and Cressida," is as Nares remarks, "by no means clear, though evidently meant as a term of reproach."

*Patroclus*: You indistinguishable cur!

*Thersites*: Why art thou thus exasperate, thou idle, immaterial skein of sleyd silk! thou green sarsnet flap for a sore eye! thou tassel of a prodigal's purse, thou? Ah, how the poor world is pestered with such waterflies!

*Patroclus*: Out! gall!

*Thersites*: *Finch egg!*

Steevens says that "a finch's egg is remarkably gaudy, and that the word may thus be equivalent to a coxcomb." "But," remarks Nares, "the chaffinch, bullfinch, and goldfinch have all eggs of a bluish white, with purplish spots or stripes." He thence implies that their eggs are not gaudy, and that the simile is inappropriate. It may perhaps throw some light on the subject, if we consider that the Keltic *fineag* or *fionag* signifies a mite, an animalcule, a maggot, a contemptible insect, and that *finch egg* is probably a corruption of that word. Thus Thersites, after having exhausted all the abusive epithets at his immediate command, wound up by calling Patroclus a maggot's egg, meaning that his littleness was so extreme as to be almost infinite.

**Fine.** This word in modern, and in some ancient English, is and was used as synonymous with delicate or beautiful. This sense is not supported etymologically by

any of the languages, Teutonic or others, from which English is mainly derived.

To *fine* his title with some show of truth,  
Though in pure truth, it was corrupt and naught.

*Henry V.*, act i. scene 2.

Time's office is to *fine* the hate of foes.

*Rape of Lucrece.*

In Keltic, *fionn* is white, pure, and *fionnaich*, to whiten, to clear, to purify; and in Teutonic, from the same root, *fein*, the English *fine*, is delicate. This word is not to be confounded in origin with the Latin *finis*, the end, and its derivatives, such as confine, define, &c. The Keltic etymology explains the use of the word in Shakspeare.

**Firing.** "This word," says Nares, "is corrupt, or a misprint which criticism has not yet set right. It is evidently," he adds, "something dangerous, as *fire-cock* and *fire-lock*" have been conjectured.

March off amain; within an inch of a *firing*  
Turn me on the toe like a weathercock,  
Kill every day a serjeant for twelve months.

Beaumont and Fletcher, *Wit without Money*.

In the United States, the closed fist, with which a man threatens or prepares to strike another, is called "*a bunch of fives*,"—a weapon which, as Nares says, is "something dangerous," if you are within an inch of it. May not the word, as used by Beaumont and Fletcher, be a slang expression of the time, similar to the American slang of the present day? derived from the Keltic vernacular, *fior*, true, and *cuig*, five, i.e. a true five, or closed fist with the five fingers, or "a bunch of fives." This is a suggestion quite as tenable as the *fire-lock* and *fire-lock* which Nares has preserved for us.

**Firk.** This word, as used by Shakspeare and other writers of his time, is explained by Nares as signifying to beat, from the Latin *ferio*.

I'll *firk* him and ferret him!

*Henry V.*, act iv. scene 4.

Nay, I will *firk*  
 My silly novice, as he ne'er was *firk'd*  
 Since midwives bound his noddle.

*Ram Alley* (old play).

The word as a substantive occurs also in "*Ram Alley*," where Nares thinks it means a quirk or a freak:—

Leave this *firk* of law, or by this light  
 I'll give your throat a slit!

The true derivation of *firk*, both as noun and verb, seems to be the Gaelic *fearg*, anger, rage, ire, and *feargaich*, to incense, to make angry, to provoke, to excite.

**Flamen.** A name given by the Romans to the higher orders of the priesthood, and borrowed from their Sabæan and Gaulish ancestors. Shakspeare uses the word in "*Coriolanus*," act ii. scene 1, where Brutus says of the reception given to Coriolanus:—

All tongues speak of him . . .  
 All agree in earnestness to see him.  
 Seld-shewn *flamens* do press among the popular throngs,  
 And puff to win a vulgar station.

The word is derived from the Gaelic *flath* (*flá*), a prince, and *minn*, to teach, to instruct; whence *flamen*, a princely teacher or high priest.

**Flannel.** Under the idea that the first flannel was made in Wales—which is possibly correct, as Welsh flannel is still a phrase in common use—Shakspeare employs the word as an epithet of contempt for a Welshman:—

I am dejected; I am not able to answer the Welsh *flannel*.—*Merry Wives of Windsor*, act v. scene 5.

The word is derived by Johnson from the Welsh or Kymric *gwlanen* (*goo-lanen*), wool, but the resemblance or connection between *flannel* and *gwlanen* is not very apparent. The word appears in French as *flanelle*, and M. Littré, who never heard of a Welsh derivation, says of it in his Dictionary:—"Diez le tire de l'ancien français *flainé*, courte pointe, il n'est pas éloigné de croire que flaine est dérivé du latin *velamen*, *v'lamen*, ce qui voile, couvre. Mais il est plus probable que c'est le bas latin *flamincum*, étoffe

de laine." The first woollen stuffs spun by the early Celtic inhabitants of Gaul and Britain, and of Wales among the rest, were usually dyed red and yellow by the juice extracted from the mountain heather; hence the word *flannel* or *red wool*, from the Celtic *flann*, red, and *olann*, wool, *olladh*, woollen, whence *flannolan*, the English *flannel* and the French *flanelle*.

Hakluyt in his "Voyages" says, "By chance met a canoe of Dominicans, to the people whereof he gave a waistcoat of *yellow flannel*." Red, however, was the commonest dye. The attempt to derive Falstaff's phrase applied to Sir Hugh Evans from *Fluellin*, a noted Welsh prince, scarcely merits consideration. The vulgar pronunciation of "flannen" instead of flannel, used by uneducated people, supports the derivation from *flann-olann*, and the more correct *flaunel*, from *flann-olladh*.

**Flaunt.** To make an ostentatious show of finery in apparel; flaunting, showy. These words survive in modern parlance, but *flaunt*, a noun, as used by Shakspeare and his contemporaries, has become obsolete:—

Or how

Should I, in these my borrowed *flaunts*, behold  
The sternness of his presence?

*Winter's Tale*, act iv. scene 3.

Dost thou come hither with thy flourishes,  
Thy *flaunts* and faces?—*Beaumont and Fletcher*.

The etymology of the word is considered uncertain in English dictionaries, though Richardson has attempted to derive it from the Anglo-Saxon *fleon*, to flee, and the Icelandic *flana*, to rush headlong; both of which are clearly irrelevant. The most probable derivation is from the Celtic *flann*, red, the showy colour; also a *red* ribbon.

**Flaw.** In modern parlance signifies a defect or fault. In the seventeenth century it signified a storm, or gust of wind and rain; in which sense it is now obsolete.

O that that earth which kept the world in awe  
Should patch a wall to expel the winter's *flaw*!

*Hamlet*, act v. scene 1.



I do not fear the *flaw*.—*Pericles*, act iii. scene 1.

And this fell tempest shall not cease to rage  
Until the golden circuit on my head,  
Like to the golden sun's transparent beams,  
Doth calm the fury of his mad-bred *flaw*.

2 *Henry VI.*, act iii. scene 1.

What *flaws* and whirls of weather,  
Or rather storms, have been cleft these three days !

Beaumont and Fletcher, *Pilgrim*, act iii. scene 6.

Sorrow to shepherds, woe unto the birds,  
Gusts and foul *flaws*.—Shakspeare, *Venus and Adonis*.

And deluges of armies from the town,  
Came pouring in. I heard the mighty *flaw*.—*Dryden*.

In Gaelic, *flaiche* signifies a sudden gust of wind, *fliche*, sleet, *fluch*, violent rain, and *fluchadh*, a burst of windy and rainy weather ; all connected with the idea of a "flaw" in Shakspeare and his contemporaries. *Flaw*, in the sense of defect or blemish, is probably derived from *fault* and *faulty*. Nares is of opinion that *flaws* in the following passage is unintelligible :—

A gentlewoman of mine,  
Who falling in the *flaws* of her own youth,  
Hath blistered her report.

*Measure for Measure*, act ii. scene 3.

Warburton proposed to alter *flaws* to flames. Mr. Staunton adopts the seeming alteration, which is by no means necessary. The *flaws* or passionate storms of her youth, or the flaws and defects of her own youth, are quite intelligible and either expresses the obvious meaning better than *flames*.

**Fleshmonger.** This word is peculiar to Shakspeare, and would appear to have been coined by him. But the coinage was justifiable and useful, and in strict accordance with the genius and spirit of the language. As a synonym for "whoremonger," it was a clear gain to the vernacular, and ought not to have been allowed to fall into desuetude. The word monger is from the Keltic *mangaire*, a dealer, a merchant ; whence fish-monger, iron-monger, cheesemonger, coster-monger, news-monger, scandal-monger, &c.

And was the duke a *fleshmonger*, a fool, and a coward, as you then reported him to be?—*Measure for Measure*, act v. scene i.

The word might well be revived as a synonym for butcher, which is not of English origin, but is derived from the French *bouche*, the mouth, and signifies a purveyor for the mouth, which the butcher, called *flesher* in Scotland, has no more exclusive right to be called than the fishmonger or the cheesemonger.

**Flibbertigibbet.** This grotesque word, in use before the time of Shakspeare as the name of a fiend, is applied to Gloucester, when faintly seen approaching through the darkness on the moor, and making his way, with a torch in his hand, to Lear and his companion in the storm. "Look !" exclaims the Fool ; " here comes a walking fire ! " Edgar replies, —

'Tis the foul fiend *Flibbertigibbet* ;

He begins at the curfew, and walks till the first cock.

*King Lear*, act iii. scene 4.

*Flibbertigibbet* appears to have been the name given to what was afterwards called " Will o' the Wisp " and " Jack o' Lantern," and now known as the *ignis fatuus*, an exhalation produced over stagnant waters, and burning faintly like a jet of gas, blown hither and thither by the wind. In early times it excited superstitious fear, and was supposed to be a lantern held by a goblin, sometimes called Puck. The phrase " walking fire " applied by the Fool, suggests the word to Edgar, mimicking madness, and prompts his after allusions to the haunts and habits of the " Will o' the Wisp," the " swimming frog," the " toad," the " tadpole," the " newt," the " ditch-dog," and the " green mantle of the standing pool." The name seems to be compounded of the Keltic *fliuchte*, wet or wetted ; and *giob.ig*, Anglicized and corrupted, for avoidance of the guttural, into *Flibbertigibbet*, signifying the wet and hairy " puck," *pook*, or fiend of the marshes.

In the Highlands of Scotland, the water-bull and the water-horse—hairy spirits that frequented the waters, the same as the Kelpie or the Lubrican—were long believed in. An account of them is to be found in the " Darker Superstitions of Scotland," by J. G. Dalryell, Glasgow, 1835.

In the superstition of Ireland this particular sprite is known as the *Lubrican*. It was known under the same appellation in England, and is mentioned in Drayton's "Nymphidia" in the following lines :—

By the mandrake's dreadful groans,  
By the *lubrican's* sad moans,  
By the noise of dead men's bones  
In charnel-houses rattling.

**Foin.** A term in fencing.

*Caius* : What be you all come for ?

*Host* : To see thee fight, to see thee *foin*, to see thee traverse . . .  
to see thee pass thy punto, thy stock, thy distance, thy montant.—  
*Merry Wives of Windsor*.

"Skinner," says Nares, "derives it from *poindre*, to prick; Junius from *φονεύω* ; both very improbable. It seems to me to be more likely from *foinner*, to prick for eels with a spear." Johnson says the word means to push, to thrust, and that it comes from the French *foindre*. It appears to be from the Keltic *foinich* or *foignich*, to make a tentative demonstration with the sword, to discover the weak and unguarded point in an antagonist ; or from *foinnich*, a weapon.

**Forage.** Provender or food for horses ; to forage, to search for food. This word is neither obsolete nor uncommon ; but its origin has been misunderstood by every philologist who has attempted to explain it.

*Forage*, and run

To meet displeasure further from the doors,  
And grapple with him ere he come too nigh.

*King John*, act v. scene 1.

Dr. Johnson says that *forage* means to range abroad, which in a certain sense it does. Nares says that it comes from the French *fouirage*, and that *forage* is formed from the Low Latin *foderagein*, food ; whence ranging abroad for food. The root is the Gaelic *feur*, grass, necessary for cavalry in a campaign ; and *foghar* (pronounced *fo-har*), harvest. *Fodder*, food for cattle, is from a word in the same language—*fodar*, straw, hay, provender.

**Forgetive.** An evidently corrupted form of some word of which the meaning was known to Shakspeare, who employed it, but which has been lost, except for the surmises of commentators, who judge by the context. It occurs in the second part of "King Henry the Fourth," act iv. scene 3, where Falstaff says of sherry sack :—

It hath a twofold operation in it. It ascends into the brain, drives out all the foolish and dull and crude vapours which environ it, makes it apprehensive, quick, *forgetive*, full of nimble, fiery, and delectable shapes, which, delivered over to the tongue, become excellent wit.

The ordinary English language affords no clue to the meaning of *forgetive*, which is palpably underivable from *forget*. Mr. Staunton and other commentators suppose, from analogy, that it means "inventive," and so define it, but without assigning any etymological meaning. The word does not appear to have been used by any other author than Shakspeare; and if not a misprint, was probably a colloquialism in his day, from the Keltic *fearg*, anger, *feargait*, provocation, passionate, and *feargaid*, to provoke, to incite or excite. This derivation exactly suits the meaning which Falstaff intended to convey.

**Foul murder.** The epithet *foul* in this phrase is not to be interpreted in the ordinary Anglo-Saxon meaning of the word, from the German *faul*, unclean, impure. It is from the Keltic *fuil*, blood or bloody; whence "*foul murder*" is *bloody murder*.

The epithet in "*foul play*," unfair play, is derived from another Keltic root, *foill*, deceit, fraud, treachery. *Foul murder* may thus have a double origin, either of which would much more forcibly express the meaning than the Teutonic word for unclean.

**Foutra.** A word of contempt, scorn, or hatred, synonymous with the French *foutre* and *foutu*, indecent words not admitted into the dictionaries.

A *foutra* for the world and worldlings bare;

A *foutra* for thine office.

Henry IV., act v. scene 3.

From the Gaelic *fudaidh*, mean, vile, contemptible; *fuathadar*



(*faudar*), hateful ; *fuath*, hatred, avenging. The French *foutre* or *gens foutre* is the most insultingly opprobrious epithet that can be applied to a man.

**Fox.** An old name for a sword. Pistol, "Henry V.," act iv. scene 4, says to his French prisoner :—

Thou diest on point of *fox*.

The word was common in the Elizabethan era, as appears from the following examples :—

What would you have, sisters, of a fellow that knows nothing but a basket hilt, and an old *fox* in it.—Ben Jonson, *Bartholomew Fair*, act ii. scene 6.

To such animals,  
Half-hearted creatures as these are, your *fox*  
Unkennell'd, with a cholerick ghastly aspect,  
On two or three comminatory terms  
Would run, &c.—Ibid., *Magn. Lady*, i. 1.  
Of what blade is it ?  
A Toledo, or an English *fox*.

*White Devil* (old play).

A cowardly slave, that dares as well  
Eat his *fox*, as draw it in earnest.

*Parson's Wedding* (old play).

I wear as sharp steel as another man,  
And my *fox* bites as deep.

Beaumont and Fletcher, *King and no King*.

Old *foxes* are good blades.—Broome, *English Moor*.

*Foxed*, in ancient slang, signified conquered and overcome by liquor, as in the lines from "Poor Robin" (1738) :—

Or have their throats with brandy drenched,  
Which makes men *foxed* ere thirst is quenched.

It has been suggested by Nares and others, that there either was or may have been a famous sword-maker in the Elizabethan era, or earlier, of the name of Fox, and that a sword was so called, as in our day, "Manton" and "Colt" have given names to a gun and a revolver. But if this etymology were correct, it would not apply to *foxed* in the sense in which it is used by the author of "Poor Robin."

"Modern editors," says Mr. Staunton, "all agree in

informing us that *fox* was an old cant name for a sword, but *why* a sword was so called none of them appears to have been aware. The name was given from the circumstance that Andrea Ferrara, and since his time other sword-cutlers, adopted a *fox* as the blade mark of their weapons; swords with a running fox rudely engraved on the blades are still occasionally to be met with in the old curiosity shops of London."

Mr. Staunton was ignorant of the Keltic word *bhuachas* (*fu-a-chas*, quasi *fox*), signifying the gaining of victories; *bhuadhas* (*fu-as*), victory; *buadhaiche* (with the aspirate, *bhuadhaiche* or *fu-a-aiche*, quasi *fox*), a conqueror. From this Keltic word, remaining in use among the people, may have possibly come the Elizabethan *fox*, signifying the conqueror. From the sound, the conqueror, to be foxed, as quoted by "Poor Robin," conquered, the transition is easy; *foxed* by drink, is conquered by drink.

It is possible, however, notwithstanding the probability of this derivation, that *fox*, as used in the seventeenth century, may have been nothing but a jocose perversion of the Latin *fa'x*, the French *faulx*, a scythe, and *faucher*, to mow, to cut with a scythe. The Gaelic has *fal* or *falg*, a scythe, and *saladair*, a mower. From these roots came *falchion*, a word sometimes used by poets for a broadsword.

**Frape.** In the Glossary to Chaucer, in Bell's edition of the "British Poets," 1782, *frape* appears as one of the words and phrases not understood by the editor. It occurs in the third part of "Troilus and Cressida," verses 409 to 413:—

I have my faire sisters Polyxene,  
Cassandra, Helen, or any of the *frape*;  
He she never so fair or well yshape,  
Tell me which thou wilt of everich one  
To have for thine.

*Frape* in this passage is derived from the Keltic *freumh*, pronounced *freuv* or *frave*, and afterwards *frape*, stock, lineage, family. The word does not occur in Shakspeare.

**Fret.** A partition in the neck of a violin, guitar, mandoline, or other similar stringed instrument, to guide the

fingers in the formation of the notes. Mr. Chappell, in his "History of Music," says the name is given "from their *fretting* or *rubbing* against the strings when pressed down" by the finger. This is an error arising from the Saxon and Teutonic meaning of *fret*, to vex or annoy one's self, which has no connection in idea with the *fret* of the musicians. Shakspeare, in "Hamlet," makes a pun which distinguishes the one from the other :—

Though you can *fret* me, you cannot play upon me.

*Fret*, in the Saxon sense of to gall, to vex, to annoy, and in the 39th Psalm of David, "Like as it were a moth *fretting* a garment," is from the German *fressen*, the Anglo-Saxon *fretan*, to eat, to gnaw, to consume; while the musical word is from the Gaelic *fraidh*, an edge, a vein, a fringe, a partition, a streak, a slight barrier, either of which correctly describes the *fret* on a guitar. Shakspeare puns a second time on the two meanings of the word :—

I did not tell her she mistook her *frets*,  
And bowed her hand to teach her fingering,  
When with a most impatient, devilish spirit :  
"*Frets* call you them?" said she. "I'll *fume* with them."

*Taming of the Shrew*, act ii. scene 1.

In the "Rape of Lucrece" he uses the word in its true musical sense :—

These means, as *frets* upon an instrument,  
Shall tune our heartstrings to true languishment.

Mr. Furnivall, a recent editor of Shakspeare, being in doubt as to the correct meaning of *fret* in the following passage, applied to Mr. Ruskin for such elucidation as he could offer :—

And yon grey lines that *fret* the clouds  
Are messengers of day.—*Julius Cesar*, act ii. scene 1.

Mr. Ruskin replied : "*Fret* means all manner of things in this place; primarily, the rippling of clouds, as sea by wind; secondarily, the breaking it (*sic*) asunder for light to come through. It implies a certain degree of vexation, some dissolution, much *order*, and extreme beauty." He adds, "You (Mr. Furnivall) say not one man in 150 knows

what the line means ; not one man in 15,000 in the nineteenth century knows, or ever can know, what any line or any word means used by a great writer." The Keltic explanation is simple enough in the sense of fringe, streak, line, or mark ; but then, before any one demurs to the dictum of Mr. Ruskin, he should reflect with all proper humility, sitting at the feet of so great a master—one among 15,000, or one among 15,000,000, who is capable of a thought, as he goes on to allege—that he is "Sir Oracle," and that when "he opes his mouth, no dog should bark."

**Fullam.** The writers of the Shakspearean era make mention of several varieties of false or loaded dice under the names of "gourds and *fullams*, high men and low men."

For gourd and *fullam* holds,  
And high and low beguile the rich and poor.

*Merry Wives of Windsor*, act i. scene 3.

What should I say more of false dice, of *fullams*, high men, low men, gourds, &c.?—Greene's *Art of Juggling* (1612).

Ha ! he keeps high men and low men—

Ha ! he has a fair living at *Fulham*.—*Ben Jonson*.

From this passage in Ben Jonson some have conjectured that false dice were manufactured at Fulham, and thus acquired their name. Nares, in citing the passage, says he has seen no proof of the fact. Nor has any one else. The word appears of Gaelic derivation, from *foill*, deceit, treachery ; in Irish-Gaelic, *foileum*, a scandal, a reproach, an iniquity.

**Funeral.** The ceremony of burial or inhumation of the dead.

Here, under leave of Brutus and the rest,

I come to speak in *Cæsar's funeral*.

*Julius Cæsar*, act iii. scene 2.

The word is derived by some philologists from the Latin *funus*, a dead body ; but it may be questioned whether *funus* did not originally signify the ashes of a dead body, after it had been burned, according to the custom of ancient times. The Keltic nations almost invariably burned their dead, except those who perished in battle—



when there was neither time nor appliance for the more solemn ceremony of cremation ; though it is supposed that only the most notable or illustrious persons among them were honoured with the rites of fire. The body of Julius Cesar appears to have been burned—as it was only at a later time that cremation fell into disuse ; and Tacitus speaks of the embalming and interment of Poppœa as a deviation from the ordinary custom. The word *funus* would thus seem derivable from the Keltic *fuin*, to burn, to bake, to dry in the fire ; whence *fuinte*, burnt or baked, and the modern Gaelic *funadair*, a baker.

Some philologists derive “funeral” from *funis*, a torch, “because funerals among the Romans took place at night, by torchlight, that magistrates and priests might not be shocked by seeing a corpse !” This, however, is a puerility unworthy of philology.

**Fust.** To grow putrid. *Fusty, fusty lugs.* The fundamental idea that underlies these words signifies something rotten, putrid, hateful to the sense of smell.

Sure, he that made us,  
Looking before and after, gave us not  
That capability and godlike reason  
To *fust* in us, unused.—*Hamlet*, act iv. scene 6.

A *fusty* nut, with no kernel.

*Troilus and Cressida*, act ii. scene 1.

Where the dull tribunes,  
That with the *fusty* plebeians hate thine honours,  
Shall say, against their hearts, “ We thank the gods  
Our Rome hath such a soldier ! ”

*Coriolanus*, act i. scene 9.

Like *faugh* and *fye*, exclamations of disgust or shame, *fust* comes from the Gaelic *fuath* and *fuathas* (pronounced *fua* and *fua-as*), hatred, abhorrence ; *fuathach*, hateful ; *fuathaich*, to hate, to abhor, to abominate ; *fuathaichte*, hated, abhorred.

**Fustilarian.** A vituperative epithet used by Falstaff,

which none of the editors has been able to explain except by conjecture.

Away ! you scullion ! you rampallian ! you *fustilarian* ! I'll tickle your catastrophe.—2 *Henry IV.*, act ii. scene 1.

Mr. Staunton in his Glossary defines *rampallian* to mean a low, creeping, mean wretch. He makes no attempt to explain *fustilarian*. *Rampallian* seems to be from the Gaelic *ran*, to roar, and *peal'ag*, a person clothed in rags or skins ; and *fustilarian* to be an English corruption of *fuathas* (*th* silent—*fuas*), horror, and *toilirel*, obstinate ; *fuas-toilirel*, corrupted into *fustilarian*, an obstinate and horrible person.

## G.

**Gaberdine.** A coarse cloak or other garment, probably of sheep-skin or goat-skin.

You call me misbeliever, cut-throat, dog !  
And spit upon my Jewish *gaberdine*.

*Merchant of Venice*, act i. scene 3.

Alas ! the storm is come again. My best way is to creep under his *gaberdine*.—*Tempest*, act ii. scene 2.

It does not appear that a *gaberdine* was a garment peculiar to the Jews, inasmuch as Shakspeare makes it the dress of the semi-savage Caliban, who was not a Jew. The word exists in the Spanish, and is derived in the Spanish and French Dictionary of M. Gattel, 1803, as “un petit justaucorps très ample par le bas, et à manches étroites et boutonnées.” Cotgrave explains it as a long coat or cassock, of coarse, and for the most part of motley or parti-coloured, stuff. The Gaelic etymology of the word points to *gobhar* or *goar*, a goat, and *donn*, brown ; so that the garment, whatever was its shape or fashion, would seem to have been made of brown goat's skin.

**Gallimaufry.** A culinary mixture, a kind of hotch-potch, composed of many vegetables and scraps of poultry or butcher's meat ; in French, *galimaufre*.

They have a dance, which the wenches say is a *gallimaufry* of gambols, because they are not in 't.—*Winter's Tale*, act iv. scene 3.

*Galimaufry* is a purely Keltic word, and though once as common in England as in France, as the passage from the "Winter's Tale" proves, has long become obsolete. It is still found in French, but not in English Dictionaries. Minshew, as quoted by Nares, "thinks the word may come of meats made and fried in *gallies*, or among *galley slaves*, which used to chop livers, entrails, and such like for their sustenance in the *gallies*; a *fry* made from the *maws* in the *gallies*!" The true etymology, that should make an end of the absurd derivation of Minshew, is from the Keltic *gail* or *goil*, to stew or boil; *math* or *maith* (the *th* silent), good, and *frith* (pronounced *free*), small or little; whence the word would explain itself, as a stew composed of good little bits.

**Gallow.** To terrify, to frighten, to scare; still, according to Messrs. Halliwell and Wright, used in Wiltshire in the corrupted form of *gally-crow*, a scare-crow. "Galliment," according to Mr. Wright, in his "Dictionary of Obsolete and Provincial English," signifies in Devonshire "anything frightful:"—

Things that love light,  
Love not such nights as these—the wrathful skies  
*Gallow* the very wanderers of the night,  
And make them keep their caves.

*King Lear*, act iii. scene 2.

Nares derives the word from "the Anglo-Saxon half Keltic, half Teutonic, *agaelan*, or *agaelwan*, to frighten," a word which is but a corruption of the pure Keltic *eagallach*, frightful, terrible, from *eagall*, terror; and from which the first syllable was eliminated before Shakspeare's time.

**Gamin.** A young boy. *Gamin de Paris*, a street-boy of Paris: said to be a word of late introduction into the French language, and to have been borrowed from the German *gemein*, which signifies common. It would appear, however, to be of old date, and to be derivable from the Gaelic *gamhain*, a young calf, a word applied contemptuously to a young boy.

**Garboils.** This Keltic word, the old French *garbouille*,

is rendered by all Shakspearean commentators, who judge from the context, as turmoil, tumult, commotion, strife :—

Look here, and at thy sovereign leisure, read  
The *garboils* she awaked.

*Antony and Cleopatra*, act i. scene 3.

Her *garboils*, Cæsar,  
Made out of her impatience.—*Ibid.*, act ii. scene 2.

And with a pole-axe dasheth out her brains,  
While he's demanding what the *garboil* means.

Drayton, in *Battle of Agincourt*.

The word is derived from the Keltic *garbhlough*, heavy, severe ; and *buaile*, stroke, blow ; so that *garboil*, in its origin, signifies the heavy or rough blows, dealt about in popular commotions.

**Gargantua.** The greedy and gluttonous giant celebrated by Rabelais :—

*Rosalind* : How parted he with thee, and when shalt thou see him again ? Answer me in one word !

*Celia* : You must borrow me *Gargantua's* mouth first, for it is a word too great for any mouth of this age's size.—*As You Like It*, act iii. scene 2.

*Gargantua* is a word of Keltic origin, from *gear*, to cut, *gun*, without, *tuagh*, an axe—*gar, gur, tuagh*, quasi *gargantua*—descriptive of the power of the enormous teeth of the giant. In French Dictionaries the word is claimed as Spanish ; from *garganta*, the throat, an etymology, however, which does not account satisfactorily, as the Keltic does, for the final syllable *tua*.

**Garish.** An epithet applied in depreciation of anything that is over bright, splendid, or pretentious :—

That all the world shall be in love with night,  
And pay no worship to the *garish* sun.

*Romeo and Juliet*, act iii. scene 2.

*Garish* gauderie

To suite a fool's far-fetched liverie.

Hall's *Satires* (Nares).

Johnson included this word in his Dictionary, under the form of *gairish*, and explained it as derived from the Saxon *gearran*, to dress finely. This word, however, is not to be



found in any of the Teutonic languages. Both *garish* and *gairish* have roots in the Keltic; *geur*, which signifies bright, ardent, sharp, and *gaire*, laughter, merriment. The words, first employed in the normal sense, received in course of time a secondary meaning; and either of them would meet the requirements of Shakspeare's epithet.

**Garlick. Pill-Garlick.** Words of opprobrium, of which the origin has never been satisfactorily traced. Skelton, poet-laureate in the time of Henry VII., says:—

They say *garlick pill!* Carry sacks to the mill.

"This passage," says a writer in *Notes and Queries*, Feb. 22nd, 1851, "completely elucidates the meaning of the word pill-garlick. The peeling of garlick was proverbially a degraded employment, one which was probably thrust off on the lowest inmates of the servants' hall, in an age when garlick entered largely into the composition of all made dishes. The disagreeable nature of the occupation is sufficient to account for this. Accordingly we may well suppose that this epithet, a poor *pill-garlick*, would be employed to any person in miserable circumstances who might be ready to undertake mean employment for a trifling gratuity."

The word is not used by Shakspeare, but is of frequent occurrence in the dramas of his contemporaries. From the first syllable "pill," or peel the skin, the word has been supposed to have a reference to a disease in the skin, especially to the leprosy, for which garlic was held to be a sovereign remedy; and thence that the contemptuous phrase, a "poor pill garlick," was applied to a leper. Stowe the historian, who was a contemporary of Shakspeare, uses the word in the sense of growing old, and says of another, "he will soon be a *peeled garlick* like myself." *Pilled* or *peeled*, signified that the person so designated was bald, more or less, or shaven in the crown, as applied in "Henry VI." by the Duke of Gloucester to the Bishop of Winchester. But the ingenious speculations to which the word *garlick* has given rise among philologists of the last three hundred years, all crumble away, when the

Gaelic is examined for a solution of the difficulty. "*Garlaoch*," according to Armstrong's Gaelic Dictionary, 1827, was a word of extreme contempt, having among other meanings those of "a pithless boy, a naked starveling boy, a bastard, a ragged child." Other Gaelic Dictionaries add to these, "a miserable old man."

Thus it would appear that the Gaelic *garlaoch*, and not the English "garlick," is the root of the opprobrious epithet, and that all the reasons given for it, in the supposed disagreeable duty of peeling the herb garlick, imposed upon the lowest employés of the kitchen, fall to the ground, like so many others founded upon the comparatively modern Saxon or Anglo-Saxon, to the exclusion of the ancient Keltic vernacular.

**Gaskins.** Shakspeare uses this term, but most of his contemporaries have *galligaskins*, which is the more common form :—

*Clown* : I am resolved on two *points*.

*Maria* : Then if one break the other will hold, or if both break your *gaskins* fall.—*Twelfth Night*, act i. scene 5.

Another passage throws light on the meaning both of *points* and *gaskins* :—

*Falstaff* : Their *points* being broken

*Prince* : Down fall their *hose*.—1 *Henry IV.*, act ii. scene 4.

"Points," says Mr. Staunton, "were the long-tagged laces by which the hose (i.e. trowsers) were fastened, and supplied the place of our present braces." Nares endeavours to account for both gaskins and galleygaskins, but most unsuccessfully. "Gallygaskins," he says, "were a kind of trowsers, first worn by the Gallic Gascons, or inhabitants of Gascony, probably the sea-faring people in that part of the country. Gascons, I doubt not, is right, but *gally* still wants accounting for. Perhaps they (gaskins) were first observed to be worn on the coasts of Gascony, by sailors, not slaves on board the *galleys*."

The word which this annotator stumbled into Gascony to explain, is simply the Keltic *casach*, a covering for the

leg, a trowser, from the Gaelic *cas*, *casach*, a leg or foot; which with the diminutive *an* became *casachan* or *gaskin*. *Gall* in the same language signifies a foreigner, a Saxon, or an inhabitant of the Scottish Lowlands, and if Gally be derived from that word, it would imply that these particular hose were of a fashion introduced from abroad. But as in the same language *galc* means to thicken cloth by a process like fullery—*galcadair*, a fuller, and *galcanta*, thick, stout and strong—it is a question, whether this and not *gall* is the true derivation, and whether galligaskins may simply mean trowsers of strong, thick cloth.

**Gavroche.** A name given by Victor Hugo in one of his novels, to a street urchin, one of the neglected and vagabond boys of tender age thrown upon the cruel mercies of the world in the teeming thoroughfares of Paris. These waifs and strays of juvenile humanity are noted for their cunning, their audacity and their agility. The word is now commonly current, but has not reached the honours of the Dictionary. It was not invented, but found by Victor Hugo in the Slang and Keltic vernacular of the lower classes of France, in which the word *gabhar* or *gavar*, signifies a goat, and *gabharach*, goatish. The epithet does not appear to have been known to the poets of the Shakspearean era.

**Gear or Geer.** This obsolete word is explained by Nares to mean "matter, subject, or business in general: often applied to dress." It occurs in Shakspeare three times:—

But I will remedy this *gear* ere long,  
Or sell my title for a glorious grave.—2 *Henry VI.*  
Will this *gear* ne'er be mended?

*Troilus and Cressida.*

There's goodly *gear*!

*Romeo and Juliet*, act ii. scene 4.

Johnson derives *gear* from the Anglo-Saxon *gyrian*, to clothe, but the sense is not applicable to the Shakspearean quotations. The Lowland Scotch *gear* means either money or accoutrements. The Keltic *gear*, or *gearan*, means a complaint, a grievance, a cause of discontent.

This explanation exactly suits the sense in "Henry VI." and "Troilus and Cressida." It is not easy to explain the use of the word in "Romeo and Juliet," unless it be in the same sense.

**Gelt.** Employed by Spenser, in a sense, says Nares, "which is unexplained :"—

Which when as fearful Amoret perceived,  
She stay'd not th' utmost end thereof to try,  
But like a ghastly *gelt*, whose wits are reaved,  
Ran forth in haste with hideous outcry.

*Faerie Queene.*

On this, Nares remarks that "Church and Upton define *gelt* to mean a castrated animal, but why should Amoret be so compared? And why should loss of wits be attributed to such an animal?" The explanation is that *gelt* does not come from *geld*, to castrate, but is derived from the Gaelic *geillte*, a coward, who has yielded to fear—from the verb *geill*, to submit, to yield; *geilltich*, to daunt, to terrify.

**Gern, Gerre.** Nares is of opinion that *gern* signifies to yawn, and states that it is sometimes *girn*, and is therefore taken for a corruption of grin. He also thinks that *gerre* signifies quarreling, and that it is evidently from the French *guerre*, war. He quotes the following examples of these words :—

He gaped like a gulf when he did *gerne*.—Spenser, *Faerie Queene*.

Oh, that *gerne* kills! it kills!—*Ant. and Mellida* (Old Play).

Wherein is the cause of their wrangling and *gerre*, but only in the undiscrete election and choyce of their wives.—R. Paynell, in *Cens. Lit.* ix. 26.

The Scotch preserve the word as *girn*, to whimper, to whine and cry, to complain, and *girnigo*, a peevish child; and *girn again*, a person who is always complaining. The words cited by Nares are neither from the English "grin," nor from the French *guerre*, as he supposes, but from the Gaelic *gearan*, a complaint; *gearain*, to complain, and *gearanach*, discontented, full of complaints and ill humour. This interpretation better accords with the sense, than



that assigned by Nares, which he himself seems to doubt in the passage, "Oh that *gerne* kills !" when he says it means "a *yawn* probably, but not certainly." A *yawn* is not likely to kill even metaphorically.

**Gibber.** To talk incoherently and unintelligibly. *Gibberish*, incoherent and confused speech, applied to the language of tramps, beggars, gipsies and others, who adopt it among themselves, and for the purpose of not being understood by the outside public.

The graves stood tenantless, and the sheeted dead  
Did squeak and *gibber* in the Roman streets.

*Hamlet*, act i. scene i.

*Jibber, gibber, gab, gabble, gob, gobble, jabber*, are all from the root of the Gaelic *gab*, the mouth, whence the vulgar phrase the "gift of the gab," eloquence, oratory. A wealthy and liberal Scottish citizen of Pennsylvania, in the United States, on being asked to contribute from his ample means towards the endowment of a chair of elocution in the University, refused point blank. "I will not contribute a red cent to any such pernicious institution ! I consider the '*gift of the gab*' to be the curse of all free countries, especially of England and the United States." No persuasion could induce him to change his resolve, though he subscribed munificently to every good object.

Many attempts have been made to fix the etymology of *gibber* and *gibberish*. Johnson was of opinion that the words were derived from the jargon employed by Geber, the alchemist, while Junius and Minshew thought that *gibberish* meant the language of the gipsies. The *g* has been sometimes pronounced hard, as in good or get, and sometimes soft as in gin or genuine ; and it is difficult to decide, unless the etymology be settled, which is the more correct.

In the Gipsy Glossary appended to the Gipsy or Romany Songs of Mr. G. C. Leland, *jib* is translated language, whence *gibberish* or *jibberish* would signify the Erse, or Irish Gaelic language. But the multiplicity of words

in English relating to speech and the mouth, in which the *g* is invariably hard, point to the Keltic as the true source of *gibber* (*g* hard). In that language *gab*, sometimes written *gob*, signifies the mouth, whence the vulgarism "gift of the *gab*;" *gobble*, to make a noise with the mouth in eating rapidly, to cry confusedly like the turkey cock, and *gabble*, the noise of geese; whence also the modern Gaelic *gabaireachd*, loquacity, garrulity, rapid, incoherent, and unintelligible talk, whence also, most probably (and not from the Rommany or Gipsy), the modern English gibberish.

**Giglot, Giglet.** A young girl, a nymph, often used in a depreciatory sense. From the Gaelic *geig* or *geige*, with the same meaning; also *gogail*, a silly girl.

Away with those *giglots* too,  
And with the other confederate companions.  
*Measure for Measure*, act v. scene 1.

Young Talbot was not born  
To be the pillage of a *giglot* wench.  
1 *Henry IV.* act v. scene 1.

O *giglot* Fortune!—to master Cæsar's sword,  
Made Lud's town with rejoicing fires bright.  
*Cymbeline*, act iii. scene 1.

A wanton *giglot*, honest very shortly  
'Twill make all mankind panders.  
Massinger, *Fatal Dowry*.

**Gird.** To taunt, to mock, to make cutting remarks. *Girder*, a jester, a satirist, a reproacher. These words, though scarcely obsolete, are not often used at the present time.

Being moved, he will not spare to *gird* the gods.  
*Coriolanus*, act i. scene 1.

Bemark the modest moon;  
Men of all sorts take a pride to *gird* at me.  
2 *Henry IV.* act i. scene 2.

I thank thee for that *gird*, good Tranio.  
*Taming of the Shrew*, act v. scene 2.

Nares, following Johnson, erroneously, derives *gird* from the Anglo-Saxon *gyrd*, a wand, a rod. Mr. Wedgwood says that to "*gird*," or "*gride*," was formerly used in the sense

of striking, piercing, cutting ; and thence metaphorically, *gird*, a sharp retort, a sarcasm. He is of opinion that the primary image was the sound of a smart blow with a *rod* or the like.

Richardson, quoting Johnson, who was of opinion that in all probability *gird* was a transposition from *gride*, says it is no more than "a consequential usage of *gird*, to bind round."

The true root of *gird* is the Keltic *gearr*, to cut, to bite, to satirize ; and *gearradh*, a cutting, a taunting, a reproving, a satire, whence *gearradair*, a cutter, a carver, and also a satirist, one who cuts or wounds with words. Nares has another obsolete term, used in the same sense ; *gerre*, which he says means quarreling, and thinks to be evidently derived from the French *guerre*, or war ; but which, had he understood the Keltic, he would have thought to be still more evidently derived from *gearr* and *gearradh*.

**Gleek and Mournival.** *Gleek* was the name of a game at cards in the days of Shakspeare and Ben Jonson. Shakspeare makes no mention of it as a game, but uses to "gleek" in a sense which commentators have supposed to mean to "flout" or "scorn." Ben Jonson has *mournival*, which was one of the terms of the game, signifying four cards of a like high value, as four aces, four kings, four queens, or four knaves, and which he employs in the sense of abundance :—

A *mournival* of protests—or a *gleek* at least.—*Staple of News*.

On the restoration of Charles II., a loyal song was popular, of which the burthen was :—

A *mournival* of healths to our true-crowned king.

Both words are derived from the Keltic vernacular, and are not traceable to any Teutonic source. As *whist*, in the same language, signified silence as the characteristic of the game, so *gleek*, from *glic*, signified prudence, from *glic*, prudent, careful and *gliocas*, prudence or wisdom. Mr. Halliwell, who makes no attempt to explain the etymology, says it was "a game played by three persons, with

forty-four cards, each hand having twelve, and eight being left for 'the stock.' To *gleek* was a term used in the game for gaining a decided advantage; to be *gleeked*, was the contrary. A *gleek* was three of the same cards in one hand together. Hence three of anything was called a *gleek*." Nares cites from the *Wit's Interpreter*, a description and the rules of the game, and justly remarks that as games at which three can play are scarce, *gleek* might well be revived. *Gleek* was known to the Keltic French as *glic*, and in the "Dictionnaire du vieux langage Français" is described as signifying luck or hazard. In modern French, according to the same authority, *glic* also signifies plenty, as in the phrase *glic de jambon et bouteilles*, where it means plenty of ham and bottles, that is of food and drink. But the original Keltic meaning, as already mentioned, is *prudence*, and only bears metaphorically the sense attributed to it by Shakspearean critics, of "jest" or "scoff":—

Nay, I can *gleek* upon occasion.

*Midsummer Night's Dream*, act iii. scene 1.

I have seen thee *gleeking* and galling at this gentleman twice or thrice.—*King Henry V.*, act v. scene 1.

What will you give us?

No money, on my faith; but the *gleek*.

*Romeo and Juliet*, act iv. scene 5.

To give his foes the *glecke*.

*Turbère* (cited by Steevens) Nares.

In these quotations, and others that might be made from contemporary authors, *gleek* signifies to assert a triumph over or superiority to the person *gleeked*, by the display of greater prudence and wisdom in the conduct of the game, and thereby to flaunt or mock him with his superiority.

*Mournival*, which in the game was a better hand than a *gleek*, inasmuch as it signified four conquering cards of the same sort, while a *gleek* only signified three, came from the Gaelic *muirne* and *muirneach*, joyful, happy, fortunate, and *buille*, aspirated, *bhuille* (*vuille*), a stroke; whence *muirne-bhuille*, a happy stroke of fortune, an abundance of good things.



**Glib.** Smooth, fluent of speech ; a *glib* tongue, erroneously derived by Anglo-Saxon philologists from the Latin *glabro*, to make bare or smooth.

*Glib* and slippery creatures.—*Timon of Athens*, act i. scene 1.

So *glib* of tongue.—*Troilus and Cressida*, act iv. scene 5.

I had rather *glib* myself.—*Winter's Tale*, act ii. scene 1.

The tongues of all his flattering prophets *glibbed* with lies.—*Milton*.

*Glib* is the Gaelic *glib*, slippery, smooth ; *glibeil*, frosty, slippery weather. The word as used in "Winter's Tale," signifies apparently to castrate a male, i.e. to make smooth, an obvious allusion to the removal of the peccant member.

**Glut.** To swallow ; obsolete in this sense. The word survives in a *glut*, a superabundance, and in *glutton*, a voracious eater or swallower.

He'll be hanged yet,  
Though every drop of water swear against it,  
And gape at wide'st to *glut* him.—*Tempest*, act i. scene 9.

Keltic *glut*, to swallow ; *glutair*, a glutton.

**God dig you den all.** This phrase is used by Costard in "Love's Labour's Lost," act iv. scene 1, as a salutation to the princely and noble company assembled in the park, to whom it was addressed. Mr. Staunton says it is "a vulgar corruption of 'God give you good eve,' sometimes contracted to 'God ye good den.'" But there is no proof that it was an evening salutation, or that it was not as appropriate at morning or noon-time as in the evening or night ; or that *den* was ever employed as a contraction for "good even" or evening. The apparently unmeaning phrase of *Du cat a whee* (which see, *ante*) is a phonetic rendering of the Kymric *Duw cadaer chwi*, God preserve you ! and *God dig you den all* seems, in like manner, to be a phonetic attempt to render into English orthography the Gaelic greeting *Cuideachadh dion uille* ! which is *Cuideachadh* or *cuideach*, phonetized into *God-dig*, and *adh*, pronounced *a* and anglicized into "you," and signifies "assembled friends" or a friendly assemblage or company ; *dion*, rendered into



the word; but is wholly unnecessary to the Gaelic root. Shakspeare's *dild* was apparently derived from the substantive *dioladh*, requital, reward, rather than from the verb *diol*, to requite. In all the passages quoted from Chaucer, Shakspeare, and other writers, the substitution of the modern English words "reward" or "requite" from the antiquated and obsolete Keltic would clearly express the meaning.

**God's dynes.** This is another phrase, half Saxon, half Keltic, which philologists have hitherto been unable to explain. Nares says it is a corrupt oath, the origin of which is obscure and not worth inquiring into. He quotes:—

God's *dynes*! I am an onion, if I would not rather, &c.

*Trial of Chivalry* (1605).

The origin of *dynes* appears to be the Gaelic *dianas*, wrath, indignation, anger, which fully explains the meaning of the oath.

**God's sonties.** This, like the preceding, is a hybrid oath, half Saxon, half Keltic; though Nares, and Steevens before him, explain the Keltic moiety by the French *santé*. "Perhaps," says the latter, "it was once customary to swear by the *santé*, or health of the supreme being." Mr. Halliwell says that Steevens suggested "sanctity" as the root of *santy* or *sonty*. The phrase occurs in Shakspeare and elsewhere:—

By God's *sonties*, 'twill be a hard way to hit.

*Merchant of Venice*, act ii. scene 2.

The "perhaps" of Steevens has, like "if," but slight virtue, and none etymologically. The health of God would imply, on the part of the profane swearer, a sort of belief that the divine health might be impaired or interrupted. The origin of *sonties* may probably be sanctity, but is certainly not the French *santé*, health. It is more probable that it comes from the Keltic *sonntachd*, strength, might, power; *sonnta*, mighty, heroic. Thus, to swear by the might and power of God was the more likely form of

the oath, and the interpretation of Steevens and Nares ought to be rejected.

**Goneril, Regan and Cordelia.** The story of King Lear and his three daughters belongs to the Keltic period of British tradition. King Leir, as the name is written in the old chronicles, is supposed to have been the son of Bladud, and to have reigned over part of Britain in the middle of the ninth century before the Christian era. Shakspeare did not invent the legend on which he founded his matchless tragedy, nor the names of the three daughters of the unhappy king, all of which he found recorded in Geoffry of Monmouth, and other ancient chroniclers. It has never before been pointed out that their purely Keltic names are descriptive of the characters assigned to each of the three sisters in the legend. "Goneril" is derived from *gon*, a wound, and *gonach*, sharp, keen, cruel, wounding, stinging, and *riaghail*, to rule or govern; "Regan," from *righinn*, hard, stubborn, unyielding, unbending; and "Cordelia," from *cord*, agreement, or to agree, or *corr*, excellent, and *dileach*, loving, affectionate. No reader of Shakspeare can fail to recognize the singular accuracy of the epithets as applied to the three women; and by what easy transitions of pronunciation from the Keltic to the Saxon, the words acquired the form which they now bear. *Leir* or *Leire* signifies, in Keltic, austere and pious, and it is possible that the ancient king, if he ever existed, was so named by his contemporaries, in designation of his character.

**Gongarian.** In the scene in the first act of the "Merry Wives of Windsor," when Bardolph is recommended to accept service as tapster to "mine Host of the Garter," Falstaff says:—

Bardolph! Follow him! A tapster is a good trade. An old cloak makes a new jerkin, a withered serving-man a fresh tapster! Go! adieu!

and Pistol, in disgust at Bardolph's acquiescence in the arrangement, exclaims:—

O base *gongarian* wight! wilt thou the spigot wield?



Nares supposes that *gongarian* is a corruption of *hungarian*, "perhaps to make a more tremendous sound," but why *hungarian* he does not explain. It is clearly *gongarian* in the first quarto. If the word be derived, as is probable, from the Keltic *gon*, to cut, to slash, to carve, and *gaorran*, a glutton, the phrase would mean that Bardolph was about to add to the gluttony of a greedy wielder of the carving-knife the drunkenness of a wielder of the spigot. Hungarian, according to Mr. Halliwell, is an old cant term, generally meaning a hungry person, but sometimes a thief or rascal of any kind. Of the two words, *gongarian* in the Keltic sense is preferable in form of expression, the more especially as the correction—if it be a correction—into *hungarian* was not made by Shakspeare.

**Good bye.** So familiar a phrase as this has no title to be included among the "Obscure" words, to be found in Shakspeare. But if not obscure in itself, the word is certainly obscure in its origin. Shakspeare only uses it once ("Hamlet," act ii. scene 2), but employs the synonymous word *Farewell* upwards of two hundred times—as appears from the list in Mrs. Cowden Clarke's Concordance. Judging from the French *adieu*, the Italian *addio*, the Spanish *a dios*, which all signify a commendation of the person to whom it is addressed to the care and blessing of God, English philologists have all but unanimously agreed that "Good bye" must mean "God be with you!"—"Good" is not necessarily derived from the word God, and the derivation of *bye* from *be with you* is certainly a tax on the credulity or a proof of the idleness of those who put faith in it. The derivation of "Good bye" from "God be with you" would, if it were correct, be from the Teutonic or Anglo-Saxon sources of the language; but in that case one might not unreasonably expect to find that the Teutonic nations had a phrase of a similar import and origin. But the Teutonic synonym is *Leb' wohl*, or *Lebensic wohl*, in which the name of the Deity is not mentioned. The old English synonym, used by Shakspeare and in all

poetical composition, is *Farewell*! while *Good bye* is relegated to familiar conversation, and wholly inadmissible in elevated speech or literature. *May you live well*, or *May you travel* or *fare well*, are the good wishes that the Germanic peoples form for the departing guests, from whom they are taking leave. The same wish was expressed by the ancient Kelts and Gaels in the phrase *gu baigh*, which signifies "to kindness! to hospitality!"—equivalent to a desire that they might find kindness and hospitality on the road by which they fared or travelled. This—and not *God be with you*!—appears to be the real origin of Good-bye, often pronounced *goo-bye*, with the elision of the *d*, which is the exact pronunciation of the Gaelic *gu-baigh*. The modern Gaelic expressions for Good bye and Farewell are *soraidh leat*! joy be with you! *slan leat*! health be with you! and *beannachd leat*! blessings be with you! and *gu baigh* has fallen into disuse since the days when travellers were enabled to dispense with the chance hospitality of the road, or any other except that which they paid for. In Shakspeare's time, *good bye* was seldom used, as is evident from its appearance but once in his works, and "Farewell" was the recognized English word.

**Gorbelly.** A large paunch, the paunch of a gourmand or glutton:—

Hang ye, *gorbellied* knaves! are ye undone?

1 *Henry IV.*, act ii. scene 2.

Attempts have been made to trace the first syllable of this word to the Teutonic, to the Keltic, and to the Kymric. Camden derives it from what he calls the old British *gormod*, too much of a thing, from Keltic *gor*, over, and *mod*, measure; Skinner and Junius from *gor*, dung, and others from the Spanish *gormar*, to vomit. The true derivation is from the Keltic *gaor*, to cram, to stuff; and *bag*, the belly, stomach, or bag; and *gaorran* (without the word belly), a glutton, one who crams himself to repletion.

**Gossamer.** A poetical name, not wholly obsolete,

given to the light filmy threads, spun by small spiders in the air, that float about in the calm days of summer.

A lover may bestride the *gossamer*  
That idles in the wanton summer air,  
And yet not fall.—*Romeo and Juliet*, act ii. scene 6.  
Hadst thou been aught but *gossamer*, feathers, sir,  
So many fathom down precipitating,  
Thou'dst shiver'd like an egg.—*Lear*, act iv. scene 6.

The word was sometimes spelled *gossamour*, *gosshemere*, and *gothsemay*. Nares derives it from the French *gossan-pine*, the cotton-tree, which is from *gossipium*, and signifies cotton-wool. Mr Wedgwood thinks it should be *godsummer*. The word has clearly no reference to "God," but the supposition that it refers to summer is supported by the German words *sommer-webe*, a summer web; and *sommer fäde*, summer threads, which have the same meaning as the English word. That it has no reference to the cotton-tree or cotton-wool is abundantly proved, as in the following, quoted by Nares from Nabbe's "Hannibal and Scipio:"—

By the bright tresses of my mistress' hair,  
Fine as Arachne's web, or *gossamere*.

It is doubtful whether the first syllable is derived from the Keltic *gath* (*gà*), a ray of light, a dart, a beam, or *gaoth*, (*gao*), a wind, a breath; but there can be little doubt that the second is from the Keltic *samlra*, summer, and that its meaning is either a ray of the summer light, or the breath of the summer. There is an old popular and legendary fancy which endeavours to account for the gossamer, by representing the little floating filaments to be shreds of the shroud of the Virgin Mary, that she cast away when she was taken up to Heaven.

**Go to.** A hasty exclamation, either of impatience or dissent; and sometimes of apparent agreement, to stop a discussion or cut short an argument. The phrase is often used by modern writers in mock heroics or imitations of an antiquated style:—

Go to! go to! Thou art a foolish fellow!  
*Twelfth Night*, act iv. scene 1.

Go to ! we pardon thee.—3 *Henry VI.*, act iv. scene 1.

Go to ! go to ! How she holds up the neb !

*Winter's Tale*, act i. scene 2.

Gaelic *gu tur*, entirely so, altogether right.

**Goujere.** This word, which the printers and editors of Shakspeare did not understand, has been altered in most editions of his works into "good year :"—

What the *goujere*, my lord ! why are you thus out of measure sad ?  
—*Much Ado about Nothing*, act i. scene 3.

The *goujers* shall devour thee, flesh and fell ;  
Ere they shall make us weep, we'll see thee starve first.

*King Lear*, act v. scene 3.

The substitution of "good years" for *goujers* makes no sense of either of these passages, and is wholly unintelligible. Shakspeare evidently meant *goujers*, a word, correct in his time, or he would not have used it. It signified the gonorrhea, sometimes called the "French disease." It was a phonetic spelling of the Gaelic *guitear* (the *te* pronounced as *je*), a drain, a flow, a running. Shakspeare only used the word twice, but employed its quasi-synonym "pox" no less than twenty times.

Mr. Staunton, in a note upon the word in "King Lear," says, "The *goujeers*, misprinted 'good years' in the first folio editions of Shakspeare, is *supposed* to mean the *morbus gallicus*. Tieck, however, insists that the 'good yeares' of the folio is used ironically for the *bad* year, the year of pestilence, and, like *il mal anno* of the Italians, had long been used as a curse in England." The Gaelic derivation, unknown both to the English and the German critic, might have rendered Mr. Staunton's supposition a certainty, and put an end to Herr Tieck's ingenious but unsupported assertion as to the nature of the curse which had "been long used in England."

**Gourdin.** A club, a cudgel. The origin of this word is described as unknown by French etymologists. It is from the Keltic *gurt*, pain, trouble,—that which gives pain, trouble ; *geur*, sharp, painful, cruel, fierce.



**Gown.** The robe or dress of a woman, but used by Shakspeare in a sense wholly different, which none of the commentators have hitherto been able to explain.

Our poesie is as a *gown*, which uses from whence 'tis nourisht'.—*Timon of Athens*, act i. scene i.

Pope was of opinion that *gown* was a misprint for *guin*, in which Dr. Johnson concurred; and, in adopting the amendment, suggested at the same time that *uses* should be *oozes*. Mr. Charles Knight, in his edition of Shakspeare, adopted both alterations, as does Mr. Staunton. There can be no doubt that *oozes* is the right word, but there is considerable doubt as to the validity of the supposed emendation of *gown* into *gum*. The Keltic *gon* or *goin*, signifies a wound, a hurt, a running sore, a laminating pain, and might easily have been mistaken by an Anglo-Saxon compositor, or by a reporter who took down the words phonetically from the recitation of the actors at the theatre, before the play was printed, for *gown*. According to a writer in *Notes and Queries*, March 25th, 1875, nurses in the North of England call the eruption or "thrush" which sometimes appears in the mouths of young children, the "red *gown*;" and *gowny* eyes are described as sore eyes that discharge purulent matter. *Gon* seems to be the word that Shakspeare used, and is more appropriate than *gum*, which, though it may be accepted as meeting the sense of the passage, is not so forcible, and does not lend itself so readily to the metaphor as *gon*.

**Gramercy.** This phrase is usually supposed to be a corruption and abbreviation of the French *grand merci*, "great thanks." Johnson derives it from the English "grant me mercy." Chaucer has "grandmerci" in the Prologue to the "Canterbury Tales," but Shakspeare uses the abbreviation "gramercy:"—

God bless your worship—*Gramercy!* wouldst thou ought with me?  
*Merthant of Venice.*

There is a long string of quotations in Nares, from all of which, from Chaucer downwards, it would appear that

this word was understood by English writers as derived from the French. A very similar exclamation was common in Britain before Saxon, Dane, or Norman invaded the island—the same that may be heard to this day among the Gaelic-speaking people of Ireland and the Highlands of Scotland, and used especially by women as a term of endearment—*gradh mo cridhe*—pronounced *gramachree*, or *gramochree*, and meaning “love of my heart.” There is a favourite Irish song of this name. At first glance, the phrase seems so evidently to be French, as to deter philologists from looking elsewhere than to the French for the meaning. But the phrase is not used by the French.

**Greasily.** Maria, the lady’s maid in “Love’s Labour’s Lost,” reproaches Boyet and Costard for using foul language, and says :—

Come, come, you talk *greasily*;  
Your lips are foul.

This word is passed over as the English of grease and fat, and one that needs no gloss to explain it. Possibly, however, it had a deeper signification, for *grease* is not necessarily foul, and may be derived from the Keltic vernacular *gris*, disgust. “You talk *greasily*,” i.e. you talk disgustingly. *Gris* and the corresponding word *grivois* in French slang signify obscene. The synonymous words in English are “blue,” to talk *blue*, to talk indecently, or “smut,” as in a “smutty anecdote,” to tell an indecent or lewd story.

**Gregorian.** This appears to have been fashionable slang for a wig, employed by the writers of the early half of the seventeenth century, though not by Shakspeare :—

You wear hats to defend the sunne, not to cover shorne locks, caules  
(? cows) to adorne the head, not *gregorians* to warme idle braines.—  
*Hall Vin ; or, the Womanish Man* (1620).

Blount’s Glossographia says that the name was derived “from one Grggory, a barber in the Strand, that first made them in England.” Aubrey records that the “famous perruque-maker Gregorie was burried in the Clement Dane’s church, near the west door, with an inscription in rhyme.”

There is no room to doubt either the existence or the trade of this once celebrated perruquier, but there is much reason to doubt that the "wig" derived its name from him. In Keltic, *gruag* signifies the hair of the head *gruagach*, hairy, *gruagag*, a wig, a lock of hair, and *gruagaid*, a hair-dresser. The name of "Gregory the wig-maker" was thus a mere coincidence with the Keltic name of his business. There have been pawnbrokers of the name of Pledge, tailors of the name of Taylor, people of the name of Barber who have been hair-cutters, and Smiths without number who have been goldsmiths, silver-smiths, or blacksmiths ; yet no philologist would venture to assert that they gave their names to their avocations.

*Gruagaich*, or *Gruach*, is reported to have been the name of Lady Macbeth, given to her for the beauty of her long hair.

**Grise.** This word, used by Shakspeare and nearly all the dramatists of his time, is wholly obsolete. Nares cites examples of it, as *grice*, *greece*, *greeze*, *grize*, and seems to think it is derivable from the Latin *gressus*, or that it is contracted from *degrees*, and that it signifies a step or a flight of steps,—

Pity !

That's a degree to love—

No, not a *grice*, for 'tis a vulgar proof

That very oft we pity enemies.

*Twelfth Night*, act iii. scene 1.

And lay a sentence,

Which as a *grice*, or step, may help these lovers

Into your favour.—*Othello*, act i. scene 3.

They stand, a *griese*

Above the reach of fortune.—*Two Noble Kinsmen*.

In all these instances there is a difference of meaning though it may be slight, between *grice* and *step*, a degree for it is not in Shakspeare's manner to use a word and repeat the idea by a precisely synonymous term. *Greis*, in Keltic, signifies a space, either of time or of distance, just as we say "empty space" or a "space of time." The divergency of meaning between a space and a step, a

further advance in space, is not great ; but as a question of the etymology and derivation of a word that has dropped out of the English language, the divergency merits notice.

*Greis*, in the signification of a space of time, led to the employment of the word in the sense of delay, as in the modern "three days of *grace*" allowed after the date of a bill of exchange, before its final presentation. This seems to be the meaning of the phrase employed in old Ballad Literature, a "hart of *Greece*." Nares thinks that a "hart of *Greece*" is a corruption of a hart of *graisse* or *grease*, i.e. a fat hart, but the old Ballads do not justify the derivation :—

Which of you can kill a buck,  
And which can kill a doe ?  
Or who can kill a *hart of Greece*  
Five hundred feet him fro ?

*Robin Hood and the Curtel Fryar.*

The obvious meaning of these lines is, who could capture and kill a hart which had five hundred feet given in the start, i.e. five hundred feet of space or *grace* allowed him before his pursuers were permitted to follow. There are other examples in Nares, but they do not support the derivation from *grease* or fat, but that from the Keltic *greis*, which, there can be little doubt, is the true reading. In the stag-hunting of the present day in England, the animal, when uncartered, has a certain start or *grace* allowed him before the hounds are unleashed.

**Gudgeon.** A small fish ; also one who by his credulity and silly belief in all that is told him, is easily imposed upon. The word in its latter sense is supposed to be borrowed from *gudgeon*, because that fish is said to take the bait more easily than others :—

Fish not with this melancholy bait,  
For this fool's *gudgeon*, this opinion.

*Merchant of Venice*, act i. scene 3.

The French language has *goujon*, the fish ; but not *goujon*, a *gudgeon*, or dupe. The origin of the English *gudgeon* is not the French *goujon*, but the Keltic *gun-dion* or *gu-dion* (*dion* pronounced *jion*), which signifies without defence or



protection, whence a *gudgeon* is one unprotected by sagacity, or common sense, from the attempts of knaves to cheat and deceive him.

**Guerdon.** Reward, recompense ; still occasionally used by poets, especially as a rhyme to burden, but otherwise nearly obsolete :—

Death is *guerdon* of her wrongs,  
Gives her fame which never dies.

*Much Ado about Nothing*, act v. scene 3.

My lord Protector will, I doubt it not,  
See thee well *guerdoned* for these good deserts.

2 *Henry VI.*, act i. scene 4.

And I am *guerdon'd* at the last with shame.

3 *Henry VI.*, act iii. scene 3.

The word appears in the "Dictionnaire de la Langue Romane ou vieux Langage Français" (1768), as *guerrendon*, recompense, marque de souvenir; and as *guerdonneur*, bienfaiteur. Both the English and the French are traceable from the Keltic *gearradh*, a tribute, and to *gearadhan*, a small tribute, a reward, a gratuity.

**Guinever and Morgana.** The name of King Arthur's queen in the old Keltic romances of chivalry is Guinever, the Italian Ginevra; Morgana, or Morgain, is the name of his sister, generally known as the fairy Morgana, or *Fata Morgana* of the continental nations. Both of these names are purely Keltic; the first is derived from *gean* or *coinne*, a woman, whence the English queen and quean (the Greek *gyn*), and *fior*, true, genuine, faithful. This was a name to be proud of, but was unhappily falsified, if the tradition be correct, of Guinever's guilty amour with Sir Lancelot of the Lake.

*Morgain*, or *Morgana*, revealed to King Arthur the faithlessness of his beautiful wife; and was derived from *mor*, great, and *gean*, a woman; whence *Morgain*, or *Morgana*, the great (wise and celebrated) woman. The fame of these British ladies extends all over western Europe, and Morgana's name has been given to a *mirage* often seen on the coasts of Sicily, which is commonly known as *La Fata Morgana*.

**Gull.** (Slang) a dupe, a fool ; also to deceive, to trick ; supposed by some English philologists to be derived from the stupidity of the gull, or sea-gull, which, however, is not stupider than any other bird. Johnson derives it from the French *guiller*, to deceive, to cheat ; Wedgwood from the Danish *guul*, an unfledged bird, and from the Swedish *gul*, yellow, from the yellow colour of the down, or perhaps of the beak. Stormonth, the last and most careful of all the English philologists, had a suspicion of its Keltic origin ; but did not live to pursue the investigation.

Mr. Froude, in his History of England, narrates that the Irish hero Shan O'Neil constructed a fort against the English on an island in Lough Neagh, which he called "Fooch na Gull." This is an attempt to render phonetically the Irish Gaelic *fuathach* (the *th* silent), defiance, abhorrence ; and *na gaill*, of the foreigner, a word applied more particularly to the Sassenach, or Anglo-Saxon and Anglo-Danish English. The Scottish Gaelic for the words is *Fuathaich na Gall*. It was not natural that the original Keltic tribes who inhabited the British Isles, should feel anything but hatred for the Teutonic invaders, who partially conquered them, and made good their footing in various parts of the country, besides usurping the government by the sole right of the strong hand. They were spoken of as *Gall*, foreigner, which ultimately became a word of contempt, on the same principle that the modern Chinese used to speak of foreigners as "foreign devils," and that *gall* should ultimately become *gull*, as it was pronounced in Ireland and Scotland, and signify a fool, or a contemptible person.

## H.

**Hab-nab, or Hob-nob.** It is doubtful which of these phrases is the most correct, which is the original, and whether both are derivable from the same sources. Nares seems to think that there is no difference between them, except in the orthography.

Blount and Skinner rightly derive *hab-nab* from the Saxon *habban*, to have, and *nabban*, not to have. *Hob-nob*, now only used convivially to ask a person whether he will have a glass of wine or not, is most evidently a corruption of *hab-nab*.—*Nares*.

*Hob-nob* is his word—give't or take't.

*Twelfth Night*, act iii. scene 4.

Mr. Staunton, in a note to this passage, adopts the Teutonic etymology of *hob*, from have, and *nob*, from have not, and explains it as "hit or miss," quoting from Hollinshed, "the citizens in their rage shot *habbe* or *nabbe* at random." The Germans, from whom the words are said to be borrowed, do not use them in a similar sense, but render *hob-nobbing* by "Anstossen die Gläser beim Trinken." The French use the quasi-German verb *trinquer* to express the same action. The sense of *hob-nob* is sufficiently well expressed by the supposed German *habbe-nabbe*, though the word *nabbe* does not exist in German.

It is not so clear as *Nares* supposes that *hob-nob* is identical in meaning and derivation with *hab-nab*, or that one is a corruption of the other. *Hab-nab* signifies haphazard, or at random; but *hob-nob* means to converse convivially with a comrade. *Hab-nab* is possibly from the Teutonic, but *hob-nob*, with its convivial meaning, is probably from the Keltic *ob*, to refuse, to reject; *n'ob*, not to refuse, i.e. to accept the wine, or to refuse it, as you please.

**Haberdasher.** This word has never yet been explained in any English or other dictionary, and its etymology remains unknown, except to Keltic scholars.

There was a *haberdasher's* wife of small wit near him, that railed against me.—*Henry VIII.*, act v. scene 3.

They turn out their trashe,

And show their *haberdashe*.

*Papysticall Exhortation* (*Nares*).

The word is derived from the Gaelic *abhach*, the neck, and *deis*, a ribbon, a cloth; whence *haberdash*, a neck-ribbon, a neck-cloth; and *haberdasher*, a dealer in that article. The old English word for a cravat or necktie was *berdash* or a beard-cloth. *Habergeon*, in the time when armour was worn, signified a protection or guard for the

neck—from *abhack*, and *dion* (pronounced *jion*), defence or security.

**Hack.** In the "Merry Wives of Windsor," act ii. scene i, we find what Nares calls a "puzzling speech :"—

Mrs. Ford says to Mrs. Page :—

If I would but go to hell for an eternal moment or so, I could be *knighted*.

Mrs. Page replies :—

What? Thou liest! Sir Alice Ford! These knights will *hack*, and so thou shouldst not alter the quality of thy gentility.

Nares is of opinion that *hack* means cut or chop, and that Shakspeare uses it as an appropriate term for chopping off the spurs of a knight, when he was to be degraded. But if this were truly the etymology of the word, we might ask whether *hack* was both an active and a passive verb, and whether *hack* signified *to be hacked*. He adds in explanation, "One lady (Mrs. Ford) had said she might be knighted, alluding to the offered connection with Falstaff. Mrs. Page, not knowing her meaning, says in effect: 'What! a female knight! These knights will degrade such unqualified pretenders!'" This explanation is supported by Dr. Johnson. As there is no known authority for the use of the word *hack* for the degradation of a knight, and as knights of the calibre and quality of Sir John Falstaff could degrade nobody but themselves, further search must be made for its meaning, though Nares is decided that nothing else can be made of it. Mr. Staunton is of opinion that no satisfactory explanation of the word *hack* has yet been given. "It is generally understood," he adds, "to be an allusion to the extravagant creation of knights by James I. in the early part of his reign; these knights will *hack*, or become *hacknied*." But, as the "Merry Wives" was written in the reign of Elizabeth, the allusion is an anachronism and does not suit Elizabeth's time, even if the etymology were otherwise well founded. Mr. Staunton is quite correct in his opinion "that there must be a meaning in it more pertinent than this."



In the local dialects of England, *hack* or *hag* has various meanings besides that of cut or hew. In the Glossary to Tim Bobbin (Lancashire dialect) *hack* signifies to knock together, and in Halliwell's Archaic Dictionary, *hack* has no less than thirteen different meanings—1, a pick axe, a hoe; 2, a hatch or half door; 3, to stammer or cough faintly; 4, a place to dry newly-made bricks; 5, the entrails of swine; 6, a hard-working man; 7, hack at, to imitate; 8, a place where a hawk's food was set for it; 9, to hop on one leg; 10, to chatter with cold; 11, a hedge; 12, to win; 13, hag, or hack, to dispute, whence *haggle* over a bargain. Mr. Thomas Wright's Provincial Dictionary also contains these words, but none of them seems to meet the sense conveyed by the word as used by Mrs. Page to Mrs. Ford. A meaning, however, can be found in the Keltic vernacular, in which language *ac*, or *acaidh*, signifies to deny, to repudiate; so that what Mrs. Page probably meant, was "these knights (such as Falstaff) will *deny* that they have made you Sir Alice (or 'Lady Alice') after they have deceived you and made you alter the quality of your gentility." All Keltic words that begin with a vowel are aspirated, so that *ac* becomes *hac*, the English *hack*. The Gaelic Dictionary, published under the auspices of the Highland Society of Edinburgh, defines *ac* or *ag* as denial, repudiation.

Under the word *hackster* or *haxter*, Nares, still misled by his previous idea of *hack* as hacking or cutting, affirms:—

To bring an old *hackster* to the exercise of devotion, is to bring an old bird to sing prick song in a cage.—*Brathwaite's Whimsies*.

Vowing like a desperate *haxter* that he has express command to seize upon all our properties.—*Lady Alimony*.

Here the sense would be correctly rendered by the Keltic *ac*, to deny, to repudiate. A *hackster* returning to his devotions, would signify one who has denied or repudiated his religion; and a *hackster* seizing upon other people's property, is one who denies or repudiates their right to its possession. *Hack*, in the sense of hacknied, does not satisfy the meaning.

**Hair.** A word used by Shakspeare and his contemporaries in a sense not easily reconcileable with the common interpretation, which derives it from the hair of the head, or the hide of an animal. Nares defines it to mean "the grain, texture or quality of anything," and thinks it is a "metaphorical expression derived from the qualities of furs."

The quality and *hair* of our attempt  
Brooks no division.—1 *Henry IV.*, act iv. scene 1.

If you should fight, you go against the *hair* of your profession.—*Merry Wives of Windsor*, act ii. scene 3.

A fellow of your *hair* is very fitt  
To be a secretary's follower.

*Play of Sir Thomas More* (Nares).

A lady of my *hair* cannot want pitying.  
Beaumont and Fletcher, *Nice Valour*.

Unless, in the seventeenth century, there were some peculiar and occult qualities connected in the popular idea with the hair of the head, it is difficult to account for *hair* in the sense claimed for it in the foregoing passages. Perhaps some light may be thrown on the obscurity if we reflect that before the introduction of the word honour into the language from the Latin and French, the English used the Teutonic *ehre*, the Flemish *eer*, which Verstegan, according to Mr. Halliwell and Mr. Wright, wrote *ear*, pronounced *ere*; as the Flemish now pronounce it in the phrase "een man van *eer*," a man of honour. The word was sometimes written *herie*, as in a line by Occleve from a manuscript in the library of the Society of Antiquaries, quoted by Mr. Halliwell:—

That thou art as thou art, God thank and *herie*.

*Hery*, in the sense of to honour, to worship, is used by Spenser in the "Shepherd's Kalender:"—

Though wouldst thou learn to carol of love,  
And *hery* with hymns thy lass's glove.

It is also used by Drayton in the "Shepherd's Garland:"—

*Hery'd* and hallowed be thy name!

• • • • •  
With holy vows *hery'd* I her glove.

In all these passages, if "honour" were substituted for "hair," or, as it should be, *ehre*, *eer*, *herie*, or *hery*, the sense would be clear. "A lady of my *honour*, cannot want pitying" is intelligible, while a lady of my *hair* is the reverse—if the meaning attributed to the word by Nares could be accepted. So when Shallow explains to Dr. Caius that if he, a "curer of bodies," were to fight with Sir Hugh Evans, a "curer of souls," he would go against "the honour" of his profession—the appositeness of the remark is far more apparent and emphatic, than it would be if the hair of a man, or the fur of an animal, were really the word intended.

So in like manner the proverbial phrase "more hair than wit," is not to be considered as a disparagement of a fine head of hair in man or woman, but a corruption of the old English and German *ehre*, implying that the person of whom it was spoken, had more honour, wealth, or rank than he had wit or sense. When the original meaning of "*ehr*," as honour, was lost, the proverb became corrupted to the vulgar sense in which it has since been current.

The German *ehre* and the Flemish *eer* are both traceable to the Keltic *urra*, honour, reverence, and *urramach*, reverend, or worthy of reverence, a title still given to clergymen in Ireland and the Highlands of Scotland.

**Halcyon.** Calm, pleasant, a long and sunny lull in a storm :—

Summer *halcyon* days.—1 *Henry VI.*, act i. scene 2.

Their *halcyon* beaks with every gale.—*King Lear*, act ii. scene 2.

Halcyon was anciently supposed to be the name of an aquatic bird that laid its eggs on the waves during the seven days preceding, and the seven days subsequent to, mid-winter solstice ; when the sea was always reputed to be calm. This tradition is still accepted as the etymology of the word. The true root is the Gaelic *aille*, calm, pleasant, peaceable ; and *cuan*, the ocean.

**Haltersack.** Nares is of opinion—in which he is followed by Messrs. Halliwell and Wright in their *Archaic*

Dictionaries—that this was a term of reproach equivalent to hang-dog, and meaning that the person so called was doomed to hang upon a *halter*, like a *sack*." Nares rejected the alteration of Halter-*sack* into Halter-*sick*, "one whom the gallows groans for," which was proposed by Minshew, and supported by Seward and others on the ground of the "incongruity of calling a person halter-*sick* before the halter had approached him."

I would hang him up by the heels and flay him, and salt him, whoreson *halter-sack*!—Beaumont and Fletcher, *Knight of the Burning Pestle*.

Away! you *halter-sack*! you!—Ibid, *King and no King*.

The word "halter" naturally suggested to the commentators the idea of the "gallows;" but it is possible that the word is an English corruption of the Keltic *oillte*, horror, aversion, detestation, disgust, conjoined with *sac* or *sacach*, which, according to Armstrong's Gaelic Dictionary, was applied in derision to an ugly man or woman; whence would arise the combination *oillte-sac*, pronounced as nearly as possible, *halte-sac* (in three syllables), or *haltersack*, a detestable or horrible little wretch. This would be a forcible objurgation, without any reference to the gallows-tree or the halter that dangles from it.

**Hamper.** To impede, to hinder.

Good king, look to 't in time;

She'll *hamper* thee, and dandle thee like a baby.

2 *Henry VI.*, act i. scene 3.

The Rev. M. Whitaker, in his "History of Manchester" (1775), remarks on *hamper*: "This word, which has so effectually puzzled all our etymologists, and produced such violent derivatives, appears from the analogy of our language to be the same as *hanble*, before, and *hample*, afterwards, signifying to ham-string, or to make a person halt, and so to shackle, ensnare, or entangle. He cites *hamble* and *hample*, as used in Manchester, to halt or walk lame.

This derivation can scarcely be deemed satisfactory. The Keltic yields as the roots *uim*, around, and *barradh*, a hindrance, an obstruction; whence *uim-barr*, contraction of *uim-barradh*, an obstruction all round or around.



**Harness.** A war panoply for man or horse ; the arms and armour of a warrior ; obsolete in these senses, but still used for the peaceful accoutrements and trappings of a horse. The word in one orthography or another is common to nearly all the nations of Europe, and is formed from the Keltic *iarrun* (not *harn* as M. Beycherelle has it in his great French Dictionary), iron, or any tool or implement of iron ; whence *airneis*, household utensils and movables ; and *arneis-iarunn*, iron tools, as distinguished from tools and apparatus of any other material.

Ring the alarum bell ; blow, wind ! come wrack !

At least we'll die with *harness* on our back.

*Macbeth*, act v. scene 5.

**Harpy—The Harpies.** This word, as used by all English writers, is by no means obscure in its meaning ; but only in its etymology. It has been introduced into the language from the mythology of the Greeks, who held that the " harpies " were foul and disgusting monsters, with the wings and claws of birds and the heads and faces of women, who devoured the bodies of the dead who were slain in battle. Etymology strips the horror from this senseless fable, deprives the harpies of their human heads, and reduces them to vultures and other unclean birds that gorged themselves on carrion. The word *harpy*, that the exuberant imagination and no less exuberant ignorance of the earliest Greek colonists endowed with such preternatural appurtenances, simply means a vulture or carrion crow, from the Keltic *ar*, battle, courage, and *pi* or *pighe*, a bird. It is employed three times by Shakspeare, and has passed into the language, without leaving a trace in the common understanding, of its original meaning, and has come to signify any over-greedy and unscrupulous person, more especially a usurer, or an extortioner of any kind, male or female, Jew or Christian, and more especially a money-lender. Modern Dictionaries—the compilers of which have not yet awakened to the recognition of the wealth and beauty of the prehistoric languages and the admirable simplicity of their words—are loth to renounce the fabulous idea of the

three harpies, *Ocypete*, rapid, *Celeno*, blackness, and *Aello*, storm. Worcester, one of the latest and best of them, derives *harpy* from the Greek, ἀρπάζω, to 'seize'; and the author of "Phrase and Fable" thinks from their Greek names, that the *harpies* were mere personifications of "winds and storms."

**Haske.** A fish-basket, also used for the constellation of *Pisces*.

And Phœbus, weary of his yearly task,  
Established hath his steeds in lowly lay,  
And taken up his inn in Fishes *haske*.

Spenser's *Eclogues* for November.

To this passage is appended a note signed "E. K." "*A haske* is a wicker ped wherein they use to carry fish." But the constellation of *Pisces* is not the constellation of the *Fish-Basket*, but of the *Fish*, which suggests that the ancient word *Haske* comes from the Keltic *iasg*, a fish.

**Have we not Hiren here?** This appears to have been current slang in the Elizabethan era, and is used by Shakspeare and other writers of the time. It is twice employed by Pistol in the second part of "Henry IV.," act ii. scene 4:—

Down, dogs! down, fators! have we not *Hiren* here?

Die men like dogs? Have we not *Hiren* here?

It also occurs in "Law Tricks," 1608:—

What ominous news can Polymetes daunt,  
Have we not *Hiren* here?

Nares thinks the word is "a corruption of the name of Irene, the fair Greek, first broached, perhaps, by G. Peele in his play of "The Turkish Mahomet." Mr. Staunton is of the same opinion, and though he leaves the word unexplained in his glossary, says in a note "that Pistol's rant is chiefly made up of bombastic quotations, stolen from the play-house. Thus," he adds, "the phrase was *no doubt* taken from the old play by George Peele—'The Turkish Mahomet, and Hyren the fair Greek.'" Neither Mr. Halliwell nor Mr. Charles Knight gives any countenance

to this supposition ; but both omit the word with the explanation that it was "a cant name for a sword." This was evidently the meaning of Pistol, who, in the course of the dialogue, when the word is used for the second time, says to the hostess :—

Give me some sack ; and, sweetheart, lie thou there (laying down his sword).

Pistol had previously stated that the motto engraved upon this weapon was,—

Si fortuna me tormenta,  
La speranza me contenta,

which appears to have been a common motto, either in Italian or in French, to be engraved on a sword.

When the Earl of Essex returned from his famous expedition to Ireland, 1599—1600, his soldiers, who had caught many words and phrases from the native Irish, introduced them into London, where the populace soon adopted and made current slang of them. Among these words appears to have been *Hiren*, which in the Gaelic of Ireland and Scotland is written *Aithrinn* (the *th* silent, and pronounced *ai-rinn*), a sharp point, a sword, a conflict. There can be little doubt that this is the origin of the word, which Nares and Staunton thought to signify the fair Irene, and which, in "Henry IV.," Mrs. Quickly also imagined to mean a woman. Hence she replied to Pistol, when he inquired, "Have we not *Hiren* here?"—

O' my word, captain, there's none such here.

What the gougere do you think I would deny her ?

Perhaps, as there are two words spelled differently but pronounced alike in the Gaelic, viz. *aithrinn*, a sharp point, a conflict, and *airinn*, a friend—a pun may have been intended by the Gaelic-speaking people, and the sharp point of a sword may in jocular parlance have been accounted the "friend" of its owner.

**Heart of grace, or Hart of greece.** These two phrases, familiar to the writers of the Elizabethan era, were supposed to be synonymous, though applied in senses that do not, with our present light as to their origin, appear to

have any relation to each other. To "pluck up heart of grace" was to pluck up courage in difficulty; to slay "a hart of greece" was to slay in the hunt a hart, deer, or buck of surpassing magnitude.

"'Heart of grace,' " says Nares, "is originally, we may suppose, to be encouraged by indulgence, favour, or impunity," and he quotes:—

His absence gave him so much *heart of grace*.

Harrington, *Ariosto*.

Take *heart of grace*, man.—*Ordinary* (Old Play).

Rise, Euphnes, and take *heart at gresse*: younger thou shalt never be. Pluck up thy stomache.—*Euphnes*.

"'Hart of greece,' " says the same writer, "a hart, capon, &c., of greece, meant a fat one; it seems, therefore, that it should be of grease, from the French *graisse*, and so Percy explains it:—

Each of them slew a *heart of greece*,  
The best that they could see."

Adam Bell, *Percy's Reliques*.

"Heart of grace" and "hart of greece," though corrupted Saxon-English, apparently so divergent in meaning, are in reality derived from one source—the Gaelic *greis*, which signifies courage, prowess, strength, virtue, efficacy. Thus to take "heart of *grace*" signifies to take courage, and a "hart of *greece*" (or *grace*) signifies a strong, courageous animal—the hart that is the strongest and wildest of the herd.

**Henchman.** A page or personal attendant on a great personage. This almost obsolete word preserves its vitality in the pages of Shakspeare and the poets of his time:—

I do but beg a little changeling boy  
To be my *henchman*.

*Midsummer Night's Dream*, act ii. scene 2.

Three *henchmen* were to every knight assigned,  
All in rich livery clad, and of a kind.—*Dryden*.

"*Henchmen*," says Nares, "were excepted from the operation of the statute of Edward IV. concerning excess of apparel, along with heralds, poursuivants, sword-bearers, &c." Blackstone derives the word from *haunch*, because a



*henchman* followed the *haunch* of his master. The explanation seems to satisfy Nares on account of its simplicity. But as *henchmen* and *hench-boys* not only follow their masters on foot, but on horseback, this "simple" derivation scarcely meets the meaning. Worcester derives it from *kind*, a servant, which now signifies a farm-labourer, a definition which is not more satisfactory than that of Blackstone, which has been adopted by Mr. Wedgwood. As the pages and intimate attendants of royal and noble persons were usually, if not always, selected from youths of noble blood—such as the squire attendant upon a knight, who was himself an aspirant to knighthood in due time, it is probable that *hench* in *henchman* was used in the days of Keltic chivalry, and that the second syllable was added in Saxon times by a people who adopted Keltic words without understanding them. The word *einich* in Gaelic signifies to guard, to protect, and *eineachas* signifies noble, gentle, courteous, and thus seems to have been applied to the high-born youths who served their apprenticeship to arms and to chivalry by attendance upon the knights. Nares states that in one of Milton's manuscript copies of the "Ode on a solemn Music," he had called the cherubim "heaven's *henchmen*," a passage which he afterwards expunged, probably because he remembered that the word had been gravely derived from *haunch-men*, and that the cherubim, as usually represented in pictorial art, had no "haunches."

**Hent.** This word is used by Shakspeare in two very different senses. Autolycus sings in the "Winter's Tale :"—

Jog on, jog on the footpath way,  
And merrily *hent* the stile-a ;  
A merry heart goes all the day,  
Your sad one tires in a mile-a.

Here the word seems to be a corruption of *hand* or *handle*, in the sense of taking hold of, in which it again occurs in a manuscript quoted by Mr. Halliwell in his *Archaic Dictionary*,—

The steward by the throte he *hent* :

Lydgate has *henter*, a holder, a seizer, a grappler. But when Shakspeare makes Hamlet say, when he will not have the king slain at his prayers :—

No !

Up, sword ! and know thou a more horrid *hent*,  
When he is drunk, asleep, or in his rage,

the word cannot be derived from the same source. The Teutonic gives no clue to the meaning in the latter sense, but the Gaelic supplies *sannt*, aspirated into *hannt*. In Irish and Scottish Gaelic *sannt*, or *hannt*, signifies purpose, inclination, desire, intention. This exactly meets the sense of the word as employed by Hamlet.

**Hey, Heydigy.** These words signify some kind of rural dance once well known in England :—

I will play on the tabor to the worthies, and let them dance the *hey*.  
—*Love's Labour's Lost*.

Nymphs that danced the *heydigyes*.

Brown, *Britannia's Pastorals*.

Dance many a merry round, and many a *heydegy*.

Drayton, *Polyolbion*.

No one who has ever seen a Highland Fling, or the Reel of Tulloch, or Tullochgorum, well danced, and heard the exultant shouts or whoops of the dancers as they become excited by the music, will fail to recognize the possible etymology of *hey* in the Keltic *aite*, joyful (whence *hoity* in the phrase *hoity! toity!*). The etymology of the second syllable is not so easily accounted for.

**Hey, nonny.** "A kind of burden," says Nares, following the lead of all previous writers on the subject, "to some old love-songs. Such unmeaning burdens are common to ballads in most languages." Nares did not know that although common, they are not unmeaning, and that "Hey, nonny!" "Fal-lal-la," "Tooral-looral," and many others, are full of significancy, and very ancient and poetical :—

She bore him barefaced on the bier ;

*Hey! nonny! nonny!*—*Hamlet*, act iv. scene 5.

Converting all your sounds of woe

Into *hey, nonny, nonny!*

*Much Ado about Nothing*, act ii. scene 3.

The whole subject of the popular choruses of England and France, of which "hey, nonny, nonny!" is one, and not the most prominent, is fully treated of in the "Gaelic Etymology of the Languages of Western Europe," and the whole of them prove to be portions of the chants or hymns of the Druids, whose religion was mainly astronomical, and which were sung in honour of sunrise, noon, and sunset. "Fal-lal-la" is "*faillle là là*," welcome to the day! *Falbala* is derived from *falbh*, departure, and *là*, day—the departure of the day, or the chant of sunset. "Hey, nonny, nonny!" was the noon-day chorus, from *aidhe* (pronounced *hey*), synonymous with "hail!" or "welcome!" and *noine*, noon-day, whence "hail to the noon!" These choruses, of which there are at least twenty varieties or more, are the only remnants of the once poetical hymnology of the Druidical priesthood. They have remained on the popular memory, from their constant repetition in the primitive ages, their meaning lost and the once sacred words perverted to base uses.

**Higre.** Michael Drayton, a contemporary of Shakspeare, whom he survived fifteen years, wrote many admirable but now almost forgotten poems. The best known is the *Polyolbion*, which is more highly esteemed for its topographical descriptions than for its poetical beauties. He was less indebted to the Keltic vernacular than his great contemporary; but among the few Keltic words which he employed was *Higre*, the etymology of which sorely puzzled Nares, but the meaning of which is well known on the coasts of England, and especially on the banks of the Severn. At Bristol it means the violent, tumultuous, and loud uproar of the tide as it rushes from the Bristol Channel into the mouth of the Severn. The word is also spelled *aigre*, *eagr*, *eger*, and *hygra*. The effects of this tide are described in the *Polyolbion* :—

Until they be embraced

In *Sabrin's* sovereign arms, with whose tumultuous waves,  
Shut up in narrower bounds, the *higre* wildly raves,  
And frights the straggling flocks.

A similar noisy rush of tidal water occurs in the Bay of Fundy, in America, where it is called the "Bore." Drayton applies the word *higre* to the same phenomenon in the Humber :—

For when my *higre* comes, I make my either shore  
Even tremble with the sound that I afar do send.—*Polyolbion*.

Taylor the Water Poet speaks of it on the coast of Lincolnshire, and on the *Witham* that runs through Boston :—

It hath less mercy than bear, wolf, or tiger,  
And in those counties it is called the *hygre*.

Nares says, "The derivation of the word is as uncertain as the orthography. Mr. Todd tries the Russian and the Saxon, but I cannot find any authority for his Saxon word Dryden has used *eagre* as a general word for such a tide, occasioned by the narrowness of the channel and the steepness of the banks : called also the *bore* of the Severn. For the etymology I fear we cannot go to the Greek *ὑγρὸς*. It is probably of Saxon origin."

It is certainly of Keltic origin ; and is formed of *eich*, to roar or bellow, and *eichear*, a roarer or bellower ; and simply signifies the roaring tide. It is curious that the word "bore," as applied to the same phenomenon, is also a Gaelic word with an allied meaning, suggestive of noise ; viz. *bodhar* (pronounced *bohar* or *boar*), the *deafener*.

**Hip! Hip! Hurra!** It was remarked by the great German critic Schlegel, long before the appearance of Mrs. Cowden Clarke's valuable Concordance, that Shakspeare never used the words *Hurra!* and *Hussa!* Schlegel could not trace the etymology of either, though his Teutonic countrymen have adopted *hurra*, either from the English or from some other source. The Germans have an equivalent for *hussa* in *heisa*. The French have *hourra*, but in that and in all other languages in which it is used, it has no recognized etymology. It is simply an exclamation of joy and excitement, as much as Oh! is an exclamation of surprise or pain. But *Hip! Hip!* which often preface the adjuration to *hurrah*, is the Gaelic *eibh*, pronounced *air*,



and signifies call ! shout ! so that *hip hip hurra* ! simply means shout, or call out hurra !

**Hovel.** A miserable dwelling-place, a hut, a shelter. Lexicographers derive the word from the German *Hof*, which signifies a court, a palace, a castle, a large abode ; and assert that *hovel* is the diminutive of that word. In "Lear," the king benighted on the heath in a fearful storm, seeks refuge in a *hovel*, act iii. scene 2. The derivation from the German *hof*, though plausible, is not correct. The Keltic has *uamh* (*uaf*), a cave, and *uabhail*, a solitary place, a cave. This explanation of the word suits the desolate accessories of the scene portrayed in "King Lear," very much more satisfactorily than the German *hof*, a word that never took root in English, though it appears in Lowland Scotch as *howf*, a place of resort, or a public-house.

**Hoyte, or hoit.** To leap, or skip or frolic in exuberance of animal spirits :—

He lives at home, and sings and *hoyts*, and revels among his drunken companions.—Beaumont and Fletcher, *Knight of the Burning Pestle*.

We shall have such a *hoyting* here anon,

You'll wonder at it.—Webster's *Thracian Wonder*.

There was a notable dance in the time of Charles II., called *haily cum taily*, or *hoyty cum toity* ; and the phrase *hoyty, toity*, still survives in vulgar parlance, as an exclamation of surprise at any unwonted noise of revelry or uproar. Both *hoyte* and *toyt*, and *hoity toity*, are of purely Gaelic derivation, from *aiteas*, joy, gladness, laughter, fun, and *taite*, pleasure, delight.

**Hugger-mugger.** The Dictionaries define *hugger-mugger* as secret and clandestine, and assert it to be "a cant word of uncertain etymology."

The people (are)

Thick and unwholesome in their thoughts and whispers

For good Polonius' death ; and we have done but greenly

In *hugger-mugger* to inter him.—*Hamlet*, act iv. scene 5.

*Hugger-mugger* seems an undignified word for the king

to have employed in his grief at the sad spectacle of the hapless Ophelia crazed by the death of her father, slain unwittingly by her unhappy lover. Laertes, speaking to the king on the same subject, says:—

Let this be so.

His means of death, his obscure burial,  
No trophy sword, nor hatchments o'er his bones,  
No noble rite nor formal ostentation,  
Cry to be heard, as 'twere from heaven to earth,  
That I must call 't in question.—Act iv. scene 5.

There can be no doubt that *hugger-mugger*, in and before Shakspeare's time, was used colloquially in a vulgar and ludicrous sense, and that it was a very ancient word, which was not of Teutonic derivation. Possibly Shakspeare, who employed so many Gaelic words which were current in his time in the county of Warwick, had the primitive meaning of *hugger-mugger* in his mind when he introduced it into the speech of the king. However this may be, it is likely that "hugger" is either the Anglicized form of the Gaelic *aoge*, or *aogadh* (pronounced hugger), and signifying death, a dead body, a skeleton, a ghastly object, or of *uaigh*, lonely, secret, solitary; and *mugger* may in like manner be the Anglicized form of the Gaelic *muigear*, gloomy, or perhaps of *mogar*, clumsy. Whence to bury a dead body in *hugger-mugger*, would be to bury it surreptitiously and secretly, and consequently in a perfunctory, hap-hazard, and unorderedly manner. The derivation from the Danish *hugger*, like a squatter, or to lie in ambush, is untenable, and scarcely worthy of refutation.

**Hurly.** A conflict, a confusion, a tumult.

And hanging them  
With deafening clamour in the slippery shrouds,  
That with the *hurly* death itself awakes.

2 *Henry IV.*, act iii. scene 1.

Methinks I see this *hurly* all afoot,  
And, oh, what better matter breeds for you  
Than I have named.—*King John*, act iv. scene 1.

"Hurly" is often extended into *hurly-burly*, with an intensification of meaning, as in "Macbeth :"—

When the *hurly burly's* done,  
When the battle's lost and won.

English philologists are not agreed on the true root of *hurly*, nor consequently of *hurly-burly*. Some hold that it is derived from the French *hurler*, to howl, from the Latin *ululare*; others that it comes from *hullabaloo*, a great noise, or from *hurluburlu*, a vulgar colloquialism of unknown origin, for a fool, a giddy fool. Possibly, and most probably, the root is the Gaelic *urlaidh* (*urlai*, the *dh* silent), a skirmish, a conflict.

**Hurricane.** This word, which Shakspeare renders as hurricanoe, appears to have signified in his time a water-spout :—

The watery spout which sailors *hurricanes* call.

*Tempest.*

Blow, winds, and crack your cheeks !  
You cataracts and *hurricanes*, spout.

*King Lear*, act iii. scene 2.

And down the shower impetuously doth fall,  
Like that which men the *hurricane* call.

Drayton, *Moon Calf*.

The word is by no means obscure in its meaning at the present day, when it signifies a violent storm, either on land or sea, but more especially on the sea. But its etymology has been a sore puzzle to the philologists. Some of them derive it from a strong wind in the West Indies, which, as it sometimes blew down the sugar-canes, was alleged to "hurry the canes;" whence *hurricane*! Others, equally ignorant, supposed it to come from a native American or Indian word, signifying a storm. The French call it an *ouragan*, and the Spanish a *huracan*, both of which, as well as the English *hurricane*, are derived from the Gaelic *uaire*, a tempest, a storm, bad weather; and *cuan*, the ocean; whence *uaire-a-cuan*, bad weather on the ocean. The word *uaire* also signifies an hour or time; just as the French have *temps* for time, and *mauvais temps*, bad weather

## I.

**Ice-brook.** Supposed, when applied in "Othello" to the temper or temperature of a sword-blade, to mean cold as an *icy-brook* :—

I have another weapon in this chamber,  
It is a sword of Spain, the *ice-brook's* temper.

*Othello*, act v. scene 2.

Alexander Pope thought *ice-brook* was a misprint for the river *Ebro*. "The reading of the old quarto," says Nares, "is *ise-brookes*, which the folio changed to *ice-brooke's*." *Uisge* or *uis*, is the Keltic for water, or stream of water, and *bruaich* is the hill slope or mountain side. Possibly these words may afford a hint as to the origin of the phrase, that may signify the mountain stream, which is colder than the stream that flows through the level plain.

**I'fecks.** This word is supposed to be a corruption of *i'faith*, and occurs as an exclamation of surprise in the address of Leontes to his little son, Mamilius. Between *fecks* or *fex* and *faith* there is but little resemblance, except in the initial letter, and as "*in faith*" or "*i'faith*" was in common use, and still more frequently heard than *i'fecks*, it is probable that the latter exclamation had a different origin. Wright's "Dictionary of Obsolete and Provincial English," has *i'fakirs* and *i'fags*. May not the phrase be derivable from the Gaelic *faic*, to see, or *faichd*, rather than from *faith*? If so, *i'fecks* or *i'fakirs* would signify *evidently*, rather than *in faith*, and this is apparently the true meaning.

**Imogen.** In the play of "Cymbeline," Shakspeare has chosen a British and Gaelic name for his heroine, as he did in the case of the three daughters of King Lear. Imogen's name is descriptive of her character and sufferings, and is a rendering of the Gaelic *Iomaguin*, which signifies grief, anxiety, solicitude. "Imogen," says Drake, quoted by Mr. Staunton, "is the most lovely and perfect of Shakspeare's female characters, the picture of connubial love, by the delicacy and propriety of her sentiments, by her



sensibility, tenderness, and resignation ; by her patient endurance of persecution, she irresistibly seizes upon our affections."

**Inch.** An island. This word is obsolete in English. It was used by Shakspeare, and is still current in Scotland, and forms part of the name of many places in the three kingdoms. It is the Gaelic *innis*, an island, pronounced *innish* or *inch*. It appears in Innis-more, the great island ; Innis-fail, the island of Destiny (Ireland). *Inch Colm Kill*, the former name of Iona, in the Hebrides, meaning the island of the church of St. Columba, the north and south Inches of Perth, Ennis in Ireland, Inch Keith, Inch Kenneth in the Firth of Forth, the Inches on the shore of the Moray Firth, near Inverness, and many others :—

Till he disbursed at St. Colme's *inch*

Ten thousand dollars to our general use.

*Macbeth*, act i. scene 2.

In memory whereof many old sepulchres are set in the said *Inch* (Iona), graven with the arms of the Danes.—*Holinshed*.

**Incony.** Used by Shakspeare, Ben Jonson, and others. Several examples are quoted by Nares :—

My sweet ounce of man's flesh ! my *incony* Jew !

*Love's Labour's Lost*, act iii. scene 1.

O' my troth ! most sweet jests, most *incony* vulgar wit !

*Ibid*, act iv. scene 1.

Love me little, love me long, let music rumble,

While I in thy *incony* lap do tremble.

*Jew of Malta*.

Oh ! I have sport *incony*, i' faith.

*Two Angry Women of Abingdon*.

An excellent noddy,

A coxcomb *incony*.—*Dr. Doddipol*.

Nares thinks the word means *sweet, pretty, delicate*. The Rev. Alexander Dyce, in his "Glossary to Ben Jonson," renders it *fine* or *curious*, and adds that it is frequently used as a term of endearment. Mr. Staunton agrees in the interpretation of Nares, who however admits that the derivation is not clearly made out, and is of opinion that the verb is from the northern and Scottish

word *canny*, which he says means pretty (which it does not), and that *in* is an intensitive particle, meaning very ; so that "*incony* would signify very pretty" ! It has been suggested that *incony* is nothing but the Scotch *uncanny* ; but as that word means unlucky, unsafe, unearthly, weird, witch-like, fatuous, &c., the derivation is scarcely admissible. In default of a better explanation of the word, which must have been popular in the Elizabethan era, it may be suggested that it was the Keltic *an-comh-nuidh*, in which the terminals *mh* and *dh* are not sounded, and which is pronounced *anconui*.

*Comh-nuidh*, or *co-nui*, signifies familiar, well-known, customary, usual, and *an* is the intensitive particle, so that *an-co-nui* or *incony* would mean very usual, very familiar. This sense of the word fits all the passages quoted. In the very indelicate and obscene dialogue in "Love's Labour's Lost," act iv., where Boyet and Costard use filthy language, and Maria, repudiating that, says, "Come, come, you talk greasily, your lips grow foul;" the sentence, "Most *incony*, vulgar wit," applied to the jests that have been uttered, would not bear the substitution of either of the epithets which *incony* is supposed to convey by Nares, Dyce, Knight, or Staunton, and would wholly pervert the idea of the poet, whereas "common, familiar, vulgar wit," would exactly render it.

**Inkling.** A suspicion, an intimation of something intended or about to happen :—

They have had *inkling* what we intend to do ; but which we'll show them in deeds.—Shakspeare, *Coriolanus*.

Derived by Skinner from *inklinken*, Dutch, to sound within. Johnson seems to acquiesce in this supposition, but Richardson, not satisfied, marks it as of uncertain etymology, but thinks that it is perhaps from *inclination*. Mr. Wedgwood and Mr. Stormonth derive it from the Danish *ymple*, to whisper, and from the Icelandic *uml*, to murmur. It seems more probably to be a corruption of the Gaelic *ion*, fit, or fitly, and *claon*, to turn, to bend, whence a rumour or

suspicion, bending or turning, or inclining in the right direction, i.e. in that of the truth. If the Keltic derivation be inadmissible, the Saxon etymology from *Lint-ling*, a little hint, seems preferable to those from the Danish and Norwegian.

**Irp or Irpe.** "A word," says Nares, "twice used by Ben Jonson, once as an adjective, and once as a substantive, but in both ways without a clear meaning; nor does its origin very clearly appear."

From Spanish shrugs, French faces, smirks, *irps*, and all affected humours, good Mercury defend us!—*Cynthia's Revels*, act v.

If regarded, these maintain your stature brisk and *irpe*, show the supple motion of your pliant body.—*Ibid*, act iii. scene v.

In Gaelic, *earb* signifies to show confidence, or self-reliance, to exhibit a commanding air as of authority; of which word are formed the adjectives *earb-sadh* and *earb-sail*, confident, self-reliant, authoritative. *Earb* or *Earp*, Anglicized into Ben Jonson's word *irp*, would meet the sense of assumption of authority in the passage which Nares has quoted. Both Halliwell and Wright, in their Archaic Dictionaries, contain the word, which they gloss as "a fantastic grimace or contortion of the body," a supposition founded upon the context.

**Irregulous.** This word has been always considered a misprint for *irregular*. Mr. Staunton says, "it evidently means anomalous, mongrel, monstrous." It is applied by Imogen to the clownish Cloten, the unworthy son of the king:—

Pisano,

All curses madded Hecuba gave the Greeks,  
And mine to boot, be darted on thee! Thou  
Conspired with that *irregulous* devil, Cloten.

*Cymbeline*, act iv. scene 2.

The word is susceptible of another meaning from that which Mr. Staunton supposes, and does not seem to be a corruption or misprint for *irregular*, but a true rendering of the Keltic *eu rioghal*, unroyal; from *eu*, the privative particle, and *rioghal*, royal, pertaining to a king.

## J.

**Jack.** This word is used in the vernacular in a variety of senses, which make it quite evident that the Dictionary makers, following each other from book to book, from age to age, are in error in deriving it from the familiar syllable that does duty for the Christian name of "John." Shakspeare makes constant use of Jack, in its ordinary sense of John ; but only occasionally in its vernacular acceptation as a prefix and an adjective, as in the phrases *jack-knife*, *jack-boots*, *boot-jack*, *jack-towel*, and *roasting-jack*, &c. In the hundred and twenty-eighth sonnet of the series commonly attributed to him, but which he never avowed, he says of a lady, playing upon the virginal :—

Those *jacks* that nimble leap  
To kiss the tender inward of thy hand,  
While my poor lips which should that harvest reap,  
At the wood's boldness by thee blushing stand.

•            •            •            •            •  
Since saucy *jacks* so happy are in this,  
Give them thy fingers, me thy lips to kiss.

Jack is a word that was applied to the figures that struck the hours upon church clocks in towers and steeples, such as that which many persons yet living may remember to have seen on old St. Dunstan's, near Temple Bar, a counterfeit resemblance of which still ornaments the front of a celebrated watchmaker's shop in Cheapside. The word, thus employed, no more represents the familiar name of Jack for John than the *jacks* of the virginals.

Jack, except when it is obviously the same word as John, as *jack-tar*, *jack-priest*, *jack-ass*, *jack-daw*, &c., is derived from the Keltic *deogh* (*de* pronounced as *j*), good, fitting, useful, appropriate, or *deich*, convenient, in which sense its aptness in such compound words as *roasting-jack*, *jack-knife*, *jack-boots*, *boot-jack*, is apparent.

**Jakes, Ajax.** A water-closet, a place of convenience, formerly called in French a *commodité*, or convenience :—

Your lion, that holds his poll-axe, sitting on a close stool, will be



given to *A-jar*; he will be the ninth worthy.—*Love's Labour's Lost*, act v. scene 2.

The name of the ancient hero, *Ajax*, nearly the same in sound as the common word a *jakes*, "furnished," says Nares, "many unsavoury puns to our ancestors. The etymology," he adds, "is uncertain, unless we accept the very bad pun of Sir John Harrington (who wrote the 'Metamorphosis of Ajax'), who derives it in jest from an old man, who at such a place cried out *age-aches*." This vulgar and ridiculous derivation has been hitherto sufficient for Teutonic philologists; but the Gaelic provides the true etymology in *deic*, pronounced *jake*, convenient, and *deichear*, conveniency, or a place of conveniency; from a *jake* in the singular, came the corruption a *jakes*, and the still more foolish corruption *Ajax*.

**Jenert's Bank.** This unintelligible phrase occurs in the "Merry Devil of Edmonton," in Dodsley's Old Plays, quoted by Nares:—

How now! my old *Jenert's bank*! my horse,  
My castle! lie in Waltham all night, and  
Not under the canopy of your host Blague's house!

"It has been conjectured," says Nares, "that there was a Bank called *Jenert's*, so famous as to be proverbial for security;" but it remains to be shown that any country bank existed in the seventeenth century, &c. "Can it," he asks, "be a misprint for Ermin's bank, on the old Roman road, passing through Edmonton? *Horse* is not much more intelligible as applied here; should it not be *house*, speaking of his house as his castle?"

Nares was quite correct in thinking that the passage was corrupt. The words were spoken by a cavalier, and addressed to his horse. *Jenert* was probably his steed; and *bank*, a misprint for *back*, whereon he was seated—on his saddle—as in his house or castle. He was determined that he would lodge his steed for the night in Waltham, rather than in Blague's, the innkeeper's house. *Jenert*, for the name of a horse, may not unreasonably be supposed to be a misprint

for *Jennet*, a Spanish horse. The word occurs in Milton, as quoted in Worcester's Dictionary, "on *jennets* and Turkish horses;" or jennet may be a corruption of the Gaelic *dion-ait* (*di* pronounced as *j*, or as *ge* in *dungeon*); signifying a safe or secure place. This would explain sufficiently the simile to a castle, which Nares misunderstood.

**Jericho—Go to Jericho!** This vulgar expression is supposed to be a euphemism for "Go to the devil! Go to hell."

An' you say the word—send me to *Jericho*!

Ben Jonson, *Tale of a Tub*.

"Jericho," says Nares, "seems to be used as a general term for a place of concealment or banishment."

Who would to curbe such insolence, I know,

Bid such young boys to stay in *Jericho*

Until their beards were grown.—Heywood's *Hierarchie*.

Halliwell says *Jericho* means a prison. Wright says it also means a "privy." In Oxford the name is given to a disreputable quarter of the town—the haunt of women of bad character. Though usually written in the same manner as the name of the famous city in the Holy Land, and commonly supposed to have some occult reference to it, no amount of research, or even of speculative ingenuity, has ever been able to trace or suggest any connection between the two. In Keltic, *deire* or *deireadh* (pronounced *jerra* or *jerry*) signifies behind, at the end, in the rear; and *uigh*, a nook, a corner, a solitary place; *uigeach*, solitary, retired, lonely. May not these words be the root of the slang *Jericho*? in the sense of prison? of privy? and of the Oxford slum to which the name has been given?

**Jew's Eye.** The popular interpretation of this phrase, as signifying a thing of very great value, may possibly be correct as explained by Nares apropos of a passage in the "Merchant of Venice," act iii. scene 5:—

There will come a Christian by

Will be worth a *Jewess'* eye.

"King John," says Hume, "once demanded 10,000 marks from a Jew of Bristol, and on his refusal ordered one of his teeth to be drawn every day till he should consent. The Jew lost seven teeth and then paid the sum required of him." Nares adds that "the threat of losing an *eye* would have a still more powerful effect than the loss of a tooth. Hence the high value of a Jew's eye, though the fine black eye of the Jew does not seem sufficiently to account for the saying."

Without disputing the truth of this old story, and the interpretation put upon it, it may be noted as singular at least, that the Keltic phrase *Diù's aigh*, pronounced Jew's eye, signifies wealth and joy! from *Diù* (*ji-ù*) great value; 's, common contraction of *agus*, and; and *aigh*, joy; and that it may possibly have been the origin of the singular phrase which the Saxons interpreted in their own fashion.

The English *jewel* and the French *joaille* are both derived from the Keltic *diù*. Brachet in his French Etymological Dictionary, says: "The word was formerly written *joial* and *joel*, a diminutive of *joie*;" so that the word, according to him, means "a little delight." Had he looked to the Keltic he might have found that it meant not a "little delight," but a "valuable delight." He approached very near to the probable derivation from the Gaelic, without actually reaching it.

**Jog and Shog.** Nares supposes that *shog* is a corruption of *jog*. Shakspeare uses both words. The etymology of *jog* is declared to be unknown by all English philologists; but when investigated it appears to be the same as that of *shog*.

Will you *shog* off? I would have you *solus*.

*Henry V.* act ii, scene 1.

Come, prithee! Let us *shog* off!

Beaumont and Fletcher, *Coxcomb*.

The Keltic *sedg* (pronounced *shog*), signifies to move away, to swing to and fro, a pendulous motion. This is probably the root of *jog* as well as of *shog*. The common colloquialism "a *jog* trot," is explicable by the Keltic root.

*Jog on ! jog on ! the foot-path way,  
And merrily hent the stile, a !  
A merry heart goes all the way,  
Your sad one tires in a mile, a !*

*Autolycus, in The Winter's Tale.*

**Jordan.** A very old word for a chamber utensil, which appears in all the Slang Dictionaries. It has been put by Shakspeare into the mouth of Falstaff in a passage too gross to be quoted. Johnson derives it from the Saxon *gor*, *stercus*, and *den*, *receptaculum* ; a very far-fetched and inappropriate etymology. Like many other Keltic words, originally without offence, it has been corrupted into filthiness by the vernacular English. The roots are *dior* (pronounced *djior* or *jior*), decent, befitting ; and *ionadh*, place, receptacle ; whence *dior-ionadh*, abbreviated and corrupted into *jordan*.

**Jump.** This word, identical in sound and orthography with "jump," to leap, is from a different source, and seems to be allied to the Lowland Scottish "jump." It occurs several times in Shakspeare and other writers of his age, and bears the meaning of the adjectives exact, fit, convenient, suitable, precise ; and of the adverbs formed from those words.

*And bring him jump, where he may Cassio find  
Soliciting his wife.—Othello, act ii. scene 2.*

*Well, Hal, well ! and in some sort it jumps with my humour.  
1 Henry IV., act i. scene 2.*

*I will not choose what many men desire,  
Because I will not jump with common spirits,  
And rank me with the barbarous multitude.*

*Merchant of Venice, act ii. scene 9.*

*With patience hear me, and if what I say  
Shall jump with reason, then you'll pardon me.*

*Grim Collier (old play), Nares.*

The word was also used to signify a tight-fitting garment ; according to Halliwell, "a leathern frock, a coat, a half-gown, a sort of jacket, a short bodice used instead of stays." Charles II., after his escape from the battle of Worcester, disguised himself in a green *jump* coat, threadbare. The



word occurs as *jump* or *gymf*, in the old Scotch poem of Christi Kirk on the Greene, attributed to James V. :—

Of all their maidinis myld as meid  
Was none sae *gymf* as Gillie,  
As ony rose hir hide was reid.

“Jump” or “jimp” is an abbreviation and corruption of a Keltic word, from which the gutturals, with the well-known antipathy of the English language to such sounds, have been changed or eliminated ; formed from *jom*, or *ion*, fit, and *cubaidh*, seemly, convenient ; and modernized by the Scottish and Irish Gael into *iom-chuidh*. This word when used in Shakspeare’s time, became *iom-puidh*, to avoid the guttural, whence *iomp*, or jump, fitting, exact, suitable, convenient ; applied either to an article of attire, or to a sympathetic thought or action between two persons. In Pembroke’s Arcadia :—

He said the music best thilke powers pleas’d  
Was *jump*e concord between our wit and will.

**Jury.** Shakspeare uses the words jury, juror, and jury-men five times ; but always in the sense usually attributed to them, as persons sworn to perform their judicial functions in a just and conscientious manner ; from the Latin *jurare*, the French *jur*er, to swear. But the Latin and French do not supply the *y* in the word which the French and all other continental nations have adopted from the English with the English spelling. There is no reason why the *jury*-man should be so called from the fact of his having to take an oath, any more than the judge upon the bench, the barristers who plead before him, the members of the Houses of Lords and Commons, or even the sovereign himself, or herself, who are all *sworn* to do their duty, according to law, before they are permitted to exercise their functions.

As juries are only elected for temporary duty, during the day or pending the occasion for which they are called together, philologists who desire to discover the true origin of every word in every language may be permitted to

inquire whether *jurare* and *jurer* are the real sources of the peculiarly English word *jury*. Three phrases in the English vernacular in which the word *jury* occurs, and which have not the slightest or remotest reference to the taking or imposition of an oath, and in which the mere idea of swearing would be preposterous and ridiculous, may aid in the investigation. These are : a *jury-mast*, a mast improvised by sailors in a storm, to do temporary duty for a mast that has gone by the board ; *jury-rigged*, a ship rigged temporarily and as a make-shift for the regular rigging that has either been carried away, or become so damaged as to be unserviceable ; and finally a *jury-leg*, a word jocosely used by sailors, to signify a wooden or cork leg, that does temporary duty for the limb that has been lost. There can be little or no doubt that these phrases are derived from the Gaelic *diugh-ré*, pronounced *ju-ré*, which signifies "during the day," or *temporary*. May not this, after all, be the true origin of the word "jury" as applied to the twelve judges, appointed by English law and custom, to do duty for the day, and for the occasion, and afterwards, when the occasion has been served, to be divested of their functions ? It is not likely that the recognized etymology of jury, after an undisturbed possession of several centuries, will be dispossessed of its place in English dictionaries by this explanation, for errors are proverbially long-lived ; but *magna est veritas et prævalebit !*

## K.

**Keech.** A lump of fat or lard rolled for sale by the butcher ; also applied to a butcher himself :—

That such a *keech* as [Cardinal Wolsey] can with his very bulk  
Take up the rays o' the beneficial sun  
And keep it from the earth.

*Henry VIII.*, act i. scene 1.

Did not goodwife *Keech*, the butcher's wife, come in ?

*2 Henry IV.*, act ii. scene 1.

Mr. Staunton glosses the word as "ox or cow fat." It is derived from the Gaelic *cioch* (the initial *c* pronounced as *k*), a pap, an udder.

**Keel the Pot.** 'The line "When greasy Joan doth *keel* the pot," occurs in the winter song in "Love's Labour's Lost." The word "keel" in this sense is only once used by Shakspeare, though he uses it two or three times in the ordinary sense of the keel of a vessel. Messrs. Nares and Halliwell are of opinion that greasy Joan *cool'd* the pot, and that keel was a misprint for, or a corruption of, that word. The author of the "Dictionary of Phrase and Fable," not satisfied with this gloss, thinks that in the winter Joan put *kail*, or cabbage, in her pot; and that this is the true meaning! The doubtful point has not been decided by philologists, though Mr. Wedgwood puts forward the French *aquiler*, to scorn, as the possible derivation. The true root seems to be the Keltic *cuidhill* (*d* silent), pronounced *keel*, to wheel round, to impart a rotary motion, such as servants give to a mop, when they wish to get rid of its superfluous moisture. Joan gave the same motion to her pot, to eject the grease; and hence Shakspeare's use of the word.

**Kernes and Gallow-glasses.** These two words, brought from Ireland, in the wars of Elizabeth in that country, are used by Shakspeare:—

A mighty power  
Of *gallow-glasses* and stout *kernes*  
Is marching forward.—*2 Henry VI.*, act iv. scene 9.  
*Kernes* and *gallow-glasses*.—*Macbeth*, act i. scene 2.

The English word *kerne*, the Keltic *ceathairne* (the *t* silent before the *h*), and pronounced nearly as in English, signifies peasants or the peasantry; *gallow-glass* appears to be a corruption either of *gille-glas*, a grey-boy, which would suppose that these rude soldiers were clad in grey, or of *gille-choise*, foot-boys or foot-soldiers. The first derivation best suits the common pronunciation.

**Kettledrum.** It is generally held that this species of

drum is so called because of the supposed resemblance of its brazen case, to the kitchen utensil, the kettle. It was sometimes called "kettle" simply :—

And let the *kettle* to the trumpet speak,  
The trumpet to the cannoneer without,  
The cannons to the heavens, the heavens to earth;  
Now the king drinks to Hamlet !—*Hamlet*, act v. scene 2.  
The *kettle-drum* and trumpet thus bray out  
The triumph of his pledge.—*Hamlet*, act i. scene 4.

The kettle, the trumpet, and the cannon, are all words to which warlike ideas are attached ; and possibly the name of kettle is not derivable from any association with the prosaic and domestic article familiar to cooks and scullions, but from the Keltic *cath*, battle, and *cathail*, appertaining to war and battle, and *cathal*, warlike, valorous. The French call the instrument *timbale*, and the Germans *pauke*.

**Kex.** Any hollow stalk or stem of a flower, herb, or weed, whether green or dry.

And nothing teems  
But hateful docks, rough thistles, *kexes*, burrs,  
Losing both beauty and utility.—*Henry V.*, act v. scene 2.  
As hollow as a gun or as a *kex*.—*Ray's Proverbs*.

Nares is of opinion that *kex* " may have been formed from *keck*, something so dry that the eater would keck at it, or be unable to swallow it." The word evidently originates in the Keltic *caoch* (*c* pronounced as *k*), hollow, empty, tubular, like the stalks of hemlock, elder, and many others.

**Key-cold.** In the beautiful passage in "Richard III." act i. scene 2, when the Lady Anne, following the hearse of King Henry VI., says of the dead body,—

Poor *key-cold* figure of a holy king,  
Pale ashes of the house of Lancaster,

it is possible that Shakspeare meant to say that the body was *iron-cold* or *cold as a key*. The phrase, however, in the Saxon sense is prosaic at the best ; and little better than the modern slang "dead as a door-nail." The constant use of Keltic words and phrases by Shakspeare—to whom the Keltic vernacular of Warwickshire was familiar from



his childhood—may lead to the inquiry, whether this epithet may not be a Saxon corruption and assimilation of a Keltic form of words, of a far deeper and more poetical meaning than the passage as it stands. Byron says in a burst of poetry—unsurpassed—and it might almost be said unequalled—of the placid and most beautiful appearance of the face of the dead, shortly after dissolution :—

He who hath bent him o'er the dead  
Ere the first day of death hath fled,  
The first dark day of nothingness,  
The last of danger and distress,  
Before decay's effacing fingers  
Have swept the lines where beauty lingers,  
And marked the mild, angelic air,  
The rapture of repose that's there.

In the Keltic—if it be true, as it is certainly possible, that "key-cold" is traceable to that origin—the idea so splendidly amplified by Byron, is expressed in two words : *cuidhe* (*dh* silent), signifying pure, quiet, placid ; and *coltas*, appearing, of appearance, looking ; whence *cui-coltas* (quasi key-cold), of quiet and placid appearance. This supposition is not put forward as of etymological certainty, but as a possible explanation of Shakspeare's meaning in the use of the phrase—preferable in a poetical point of view—to the very prosaic interpretation of the Saxon.

**Kicksey-wicksey.** This has been supposed to have been a word invented for the occasion, and having no etymological root :—

He wears his honour in a box unseen,  
That hugs his *kickey-wickey* here at home,  
And spends his manly marrow in her arms.

The term is applied by the braggart Parolles to a wife, in "All's Well that Ends Well," act ii. scene 3. R. Fletcher, quoted in Wright's Provincial Dictionary, describes the *ignis fatuus*, or Will-o'-the-wisp, as having "kicky-wicky flames." Johnson absurdly derives the expression from *kick* and *wince*, and calls it a made word in ridicule and disdain of a wife. Mr. Staunton, who prints it *kicky-wicky*, glosses it as a "term of endearment." Nares calls it a

"ludicrous word of no definite meaning, except perhaps to imply *restlessness*." The comic reduplication of words is common in all languages, and the root of kick or kicksy is to be found in the Keltic *caochail*, which signifies change, and *caochailach*, or *caochlach*, fickle, changeable, fleeting, uncertain ; a derivation which partially supports the happy guess of Nares, who was wholly ignorant of the Keltic languages. *Kicksy* would by this derivation signify changeable, fickle ; words that might be applied to a woman, half as an endearment, and half as a reproach.

**Kick-shaws.** This colloquial and vulgar word, signifying trifles, is generally derived from the French *quelque chose*, something. It is twice used by Shakspeare :—

*Sir Andrew* : I delight in masks and revels.

*Sir Toby* : Art thou good at these *kickshaws* ?

*Twelfth Night*, act i. scene 3.

A joint of mutton, and as pretty little tiny *kickshaws*.—2 *Henry IV.*, act v. scene 1.

*Kickshaws* is a word peculiar to the English language. Its derivation from *quelque chose* though generally, is not universally accepted. Dryden, in "Kind-Keeper," suggests a doubt : "*Quelque chose* ! Oh ignorance in supreme perfection. He means a *kekshose* !"

The word seems of Keltic origin, from *caoch*, empty, and *searbh*, sour (pronounced *sherv*), or, perhaps, *searg* (pronounced *sharg*), dry ; and, as applied to French cookery by the English, to distinguish it from their own more solid and ponderous fare, may signify, in a depreciatory sense, either empty and sour, or empty and dry.

**Kidney.** An almost obsolete word, preserved by Shakspeare, and occasionally used by vulgar people, to express likeness or similitude.

Think of that ! A man of my *kidney* ! think of that ! That am as subject to heat as butter.—*Merry Wives of Windsor*.

The Slang Dictionary says "two of a *kidney*, i.e. two persons of a sort, as like as two peas, or resembling each other like two *kidneys* in a bunch." This coarse derivation

taken from the butcher's shop, is wholly untenable ; and Shakspeare, in putting the word into the mouth of Falstaff, had no allusion to the internal anatomy of Falstaff's person, but used the Keltic vernacular *ceudna* (*keudna*, quasi *kidney*), which signifies like, a sort, a kind, a genus. "A man of my *kidney*" meant "a man like me ; a man of my sort."

**Kilkenny ring.** "What this means," says Nares, "remains to be discovered. A wild Irish footman is so called in ridicule :"—

*M.* : What's he would speak with me ?

*S.* : A *Kilkenny ring*. There he stands, madam.

Beaumont and Fletcher, *Coxcomb*.

"Mr. Weber," adds Nares, "conjectures that *ring* is from *rung*, a Scotch word for a coarse, heavy staff ; but why a Scotch word should be applied to an Irishman does not appear." *Rung*, in Irish and in Scottish Gaelic, is a spar, a thick bar of wood, or stick, and is used to this day in England, for the wooden step, or bar of a ladder. Were Nares still living, the expression would be made clear to him, by the explanation that a *Kilkenny ring* or *rung* simply meant the national weapon of Irishmen—a shillelagh. Robert Burns, in "The Author's Earnest Cry and Prayer," uses *rung* in the sense of a cudgel or a shillelagh :—

Auld Scotland has a rangle tongue,  
She's just a devil wi' a *rung*.

**Kill.** This word is not traceable to the Saxon and Teutonic roots of the English language, but is generally supposed to be derivable from *quell*, to overpower, to subdue. The German is *todten*, the French *tuer*, the Spanish *matar*, neither of which has the slightest resemblance to the English *kill*. The Keltic word *cuaille*, signifies a bludgeon, a cudgel ; and the French *tuer* seems in like manner to be fairly derivable from *tuagh*, a battle-axe, or to smite with a battle-axe, as the Spanish *matar* seems to originate in *madag* or *matag*, a pick-axe ; all of these are death-dealing instruments, and the words seem to have been used in the sense of killing, as the vulgar English of

the present day speak of "knife-ing" a person, for stabbing him with a knife, or as "spearing" is used, instead of piercing or killing with a spear.

**Kind-heart.** It appears from the Introduction, or Induction as he calls it, to Ben Jonson's drama of "Bartholomew Fair," that *kind-heart* was a slang term for a dentist or tooth-drawer:—

"He has not conversed with the Bartholomew birds, as they say; he has ne'er a sword and buckler man in his Fair; nor a *kind-heart*, if anybody's teeth should chance to ache in his play."

"So in another old comedy," says Nares, "where one of the characters says:—

Mistake me not, *kind-heart*,

The person addressed is immediately told:—

He calls you *tooth-drawer*.

Rowley's *New Wonder*.

Mr. Thomas Wright, in his Dictionary of Obsolete and Provincial English, spells the word *kind-hart*, and defines it as a jocular term for a dentist. Mr. Halliwell spells it in the same way, and says, "it seems that there was an itinerant dentist of this name, or perhaps nickname, in Elizabeth's time, who is mentioned in Rowlands' Letting of Humorous Blood in Head, Vaine, 1600." The nickname was possible enough, but the question arises, why it was given, in derision, or in compliment, and what it really means. Is it in allusion to the tender and gentle treatment of his patients, when he had to draw their teeth, if *kind-heart* was the true term, or if *kind-hart* or *stag* was the real word, what does such a phrase signify? Perhaps the word was neither the one nor the other, but a Saxon and phonetic corruption of an old Keltic expression, which implied the very reverse of gentleness and kindness, viz. *cinn* (pronounced *kin*), the head, and *doirt*, to pull out or pull off, to shed, to spill, to empty out; whence *cinn-doirt*, quasi *kind-heart*, one who empties the head (of its teeth), a nickname, not complimentary to the dentist, but highly expressive of the popular appreciation of his profession and practice.



**Knacks.** The word *knack* had, in the time of Shakspeare, another meaning from that of readiness, dexterity, skill, in which it is now employed.

Sooth, when I was young,  
And handled love as you do, I was wont  
To load my she with *knacks*; I would have ransacked  
The pedlar's silken treasury, and have poured it  
To her acceptance.—*Winter's Tale*, act iv. scene 3.

Why, 'tis a cockle, or a walnut-shell,  
A *knack*, a toy, a trick, a baby's cap.

*Taming of the Shrew*, act iv. scene 3.

Fresher than May, sweeter  
Than her gold buttons on the boughs, or all  
The enamelled *knacks* o' the mead or garden.

Beaumont and Fletcher, *Two Noble Kinsmen*, act iii. scene 1.

The word, in the sense of a trifling toy or ornament, has survived in the reduplicated *nick-nack* or *knick-knack*, but *knack* signifies in our day dexterity, or the readiness acquired from long habit and practice. The Keltic *gnath* (pronounced *gnà*, the *th* silent), signifies manner, custom, fashion, and *gnathach* (*gna-ach*, quasi *knack*), customary; whence the word, as used by Shakspeare, Beaumont and Fletcher, and others, would, in the first place, signify that which was usual or customary; and thence that which was given, in accordance with custom or fashion, to a lady by a lover, whether it were a flower, a toy, a ribbon, &c. The enamelled *knacks* of the field and garden, were the *flowers* of the field and garden, called *knacks* because it was *customary* and proper to make presents of them, in token of affection; just as in the same manner the *knacks* of "the pedlar's silken treasury" meant ribbons and lace, or other such articles of finery. By an obvious extension of the primitive meaning, the modern use of *knack*, as in the phrase, "he has a *knack* of doing it," signifies he has a fashion, habit, or custom, and consequent readiness of doing it. Mr. Wedgwood seems to think that the word means "a snap with the fingers, a trick or way of doing a thing with a *snap*, from the Irish-Gaelic *cnog*, a knock, a crack," while Mr. Stormouth refers it to the German *knacken*, to break.

Shakspeare, when he meant "break" in the "Merchant of Venice," uses *knapp* and not *knack*, when Salarino (act iii. scene 1) talks of the gossiping rumour that Antonio had a ship of rich lading wrecked on the Goodwin Sands, and Salanio replies :—

I would she (Rumour) were as lying a gossip in that as ever *knapped* ginger.

Mr. Staunton appends a note, "to *knapp* is the same as to snap, i.e. to break or crack." Neither breaking, nor cracking, nor snapping, meets the poetical idea expressed in "Winter's Tale" or the "Two Noble Kinsmen," nor even the more prosaic idea connected with the modern word.

## L.

**Lag.** The common *lag* of people is a phrase that occurs in "Timon of Athens," in which "lag" is supposed to mean the people who *lag* behind, or follow in the rear of the crowd. But this interpretation is open to doubt. "The old text," says Mr. Staunton, "has 'legge,' for which Mr. Collier's commentator substitutes 'tag.'" But both of these corrections would require a commentary to make them intelligible. What is *legge*? and what is *tag*? In the sense of "lagging" behind, the word is derived from the Keltic *lag*, weak, faint, applied to one who is not able, from weakness, to follow his companions on a march; but this is not the sense in which it is employed by Timon in Shakspeare's play. It is probable that the word is a softening in pronunciation for the avoidance of the guttural of the Keltic *luchd*, not so accurately translatable by the English "people" as by the French "gens," the many, the multitude, the common "herd." The word is of constant use in Keltic literature and conversation; and is the foundation of the eminently Teutonic word *volk*, the people, the nation; and the English "folk;" and is derived from *fo*, under, and *luchd*, people; whence *volk* or *folk*, called by the French "le *bas* peuple."

*Lag*, in the sense of to loiter, to fall behind from weak-

ness or disinclination to move or act, is not by any means obsolete. Nares derives it from the Swedish *lagg*, the end ; though he might have found a derivation nearer home in the Keltic *lag*, weak, feeble, faint ; and *lagach*, a laggard.

Some tardy cripple bore the countermand  
That came too *lag* to see him buried.

*Richard III.*, act ii. scene i.

**Lakin.** According to Nares and others *lakin* is a colloquial contraction of *ladykin*, which is a diminutive expressive of endearment for a lady. Thus "our *lakin*," he says, "was our lady, and meant the Virgin Mary:—

By'r *lakin*, I can go no further, sir;  
My old bones ache.—*Tempest*, act iii. scene 3.

By'r *lakin*, a parlous fear.

*Midsummer Night's Dream*, act iii. scene i.

The Saxon etymology of *lakin* is obvious enough to be easily accepted by those who ignore or never heard of the Keltic. There is no example to be cited anywhere of *la* or *lay*, being employed as a corruption or contraction of *lady*. The word is evidently a euphemistic oath, to avoid the semblance without avoiding the reality of profanity, and signifies "by our *laochan*," which word in Keltic signifies a little child, and is used instead of the infant Jesus. This was the name that to take in vain was a heinous offence, while to swear by the Virgin Mary was comparatively venial, if not harmless.

**Lamb.** This word occurs in the quarrel scene between Brutus and Cassius in the fine tragedy of Julius Cæsar. Cassius, stung by the reproaches of Brutus, bares his breast, and draws his dagger, inviting Brutus to take his heart, instead of gold, which he had denied him. Brutus replies :

Sheathe your *dagger*.

Be angry when you will, it shall have scope !

O Cassius, you are yokèd with a *lamb*  
That carries anger as the flint bears fire,  
Which much enforced shows a hasty spark,  
And straight is cold again.

Sufficient critical acumen has not been brought to bear

upon the expression "Yoked with a *lamb*." Yoked has been held to mean coupled; and Brutus is supposed to assert that he himself is of a lamb-like nature; and that his anger, provoked by Cassius, his yoke-fellow, is as transient as the spark of a flint. Mr. Staunton, who seems to acquiesce in this interpretation, objects nevertheless to the word *lamb*, which he observes "can scarcely have been Shakspeare's word. Pope, who saw its unfitness, printed *man* (instead of *lamb*), but it requires a happier conjecture than this to justify an alteration of the text."

"Man" is certainly no better than "lamb" as a clue to Shakspeare's meaning, and a justification of his simile to the flint. It is probable, however, that in this as in so many other instances the clear meaning of Shakspeare has been darkened by his ignorant printers. Mr. Halliwell says "*lamm*" is a plate or scale of metal, and that it is an armourer's term. Nares quotes from Sidney's *Arcadia*, "He strake Phalantus just upon the gorget, so as he battered the *lamms* thereof;" and derives the word, which he says means a plate, from the Latin, *lamina*.

The French *lame* signifies the blade of a sword, of a dagger, of a knife, &c.; and this apparently was the word pronounced *lamm* which Shakspeare employed, and which his printers corrupted into *lamb*. The root of the word is the Keltic *lann*; whence the French and English *lance*, a spear, but in the Keltic signifying the same as the French *lame*, the sharp blade of an offensive or defensive weapon. Thus it was the *dagger*, or *lame* (blade) of Cassius which he had just unsheathed, that provoked the taunting remark of Brutus as to its harmlessness, and the suggested emendation restores the true sense and poetry of the passage. The change of the Keltic terminal *n* into *m* in English, Lowland Scotch, and French, in words borrowed from the more ancient language, is common, as in the vulgar word *bum*, from *bun*, a fundament, or foundation; and *Dumbarton* from *Dunbarton*. As regards "yoke" in this passage, which Johnson cites as signifying coupled, as if Cassius and Brutus were coupled together, it means "burthened,"



and the true sense is : " O Cassius, you are burthened with a *lamm*" (weapon, dagger, blade, &c.) ; as in the Scriptural phrase " my *yoke* is easy, and my burthen is light."

**Lambaste, Lambeake.** To beat, to drub, to slap.

Stand off awhile, and see how I'll *lambaste* him.

*Britannia Triumphans* (1637).

With that, five or six wives started up and fell upon the collier, and gave unto him half a score of sound *lambeakes* with their cudgels.—

*Greene's Discovery of Courage* (1591).

There are several other words, either obsolete or still current in the provincial dialects of England or in the United States and Canada, which commence with *lam* ; and all, however much they may differ in the second syllables, signify to beat, or a beating. Among others are *lam*, or *lamm* ; *lamskin*, or *lambskin* ; *lamskine*, or *lambskines* ; or *lampay*. The following portentous passage is to be found in the works of Taylor the Water Poet :—

I would have *roused* my spirits, *belaboured* my invention, *beaten* my brains, *thunp'd*, *strapadoed*, *lamb-skin'd*, and *clapper-clawed* my wits, to have mounted her praise one-and-thirty yards beyond the moon.

"*Lam*," says Mr. Halliwell, " signifies in various dialects to beat soundly. ' I'll *lamb* your jacket, sirrah ! '—[MS. Lansdowne, 1033]—hence *lamb-pie*, a sound beating, and perhaps *lamback*, to beat." *Lambaste*, according to Bartlett's Dictionary of Americanisms, is a common word in schools and nurseries.

No etymology has ever been given or even suggested for any of these words ; but the root is not hard to find if any philologist be tempted to look for it. There can be no doubt that all of these words and varieties of words have their origin in the Keltic *lamh*, the hand (Kymric *llaw*). The hand is the instrument or weapon primitively employed in the beating or castigation inflicted by its agency. The final syllables of *baste*, *beake*, *pay*, *skinn*, *skine*, etc., are not so easily accounted for, though *pie* or *pay* in *lampay*, or *lamb-pie*, is clearly from the Keltic *paidh*, to punish. *Baste* in *lambaste*, is probably from the Keltic *bos*, the open palm ; whence *lambaste* would rightly signify to slap or

skelp with the open hand rather than to beat with the fists.

**Lambs' Wool.** The name of a drink in the seventeenth century, described in Nares and in many old authors. This phrase is a striking exemplification of the fact, that the Keltic words which remained in the vernacular, long after their original meaning had been lost, were continually subjected to a Saxon pronunciation and interpretation which did not belong to them. This is more especially the case in the matter of drinks. Thus *ol taom*, the drink to pour out, was metamorphosized into "Old Tom," still the favourite name for gin : *Deoch nos*, signifying the usual drink, became "dog's nose ;" *Deoch an diugh*, a drink to-day, became 'Dog and Duck,' still a favourite sign for public houses ; and *shean deoch* (*shan deoch*), the "Old drink," was perverted into *shandy gaff* ; which word, an egregious pundit of our time asserts to have been derived from one Goff, a blacksmith, to whom the liquor was as dear as his heart's blood ; and that *shandy gaff* was named in his honour "sang de Goff" !

"Lambs' Wool" was a drink composed of ale and the pulp of roasted apples, thoroughly mixed by continuous hand labour until the beverage became of a perfectly smooth consistency. The liquor is mentioned by Peele, a contemporary of Shakspeare, and by Herrick, who lived a little later :—

Lay a crab (the apple) in the fire, to roast for *lambs' wool*.

*Old Wives' Tale* (Peele).

Now crowne the bowl

With gentle *lambs' wool*,

Add negus, and nutmeg, and ginger.

*Herrick.*

The old Keltic name was *lamh's suil*, hand and eye, so named from the labour of the hand required to make the purée of apples smooth and without lumps in the liquor, and the eye to perceive and approve of the results. *Lamh* is the hand, 's is the contraction of *agus*, and ; whence *lamh's*, and *suil*, the eye, perverted into the Saxon-English "lambs' wool."

**Land-damn.** This word, or combination of words, is used in the "Winter's Tale." Its meaning has excited much controversy, without leading to any satisfactory explanation. Antigonus says to Leontes, who doubts the honour of his wife :—

You are abused, and by some putter-on  
That will be *damned* for it ! Would I knew the villain,  
I would *land-damn* him !

Here a pun is evidently intended—the villain shall not only be damned, but land-damned. Mr. Staunton says that the passage "may almost with certainty be pronounced corrupt," and adds, that "the only tolerable attempt to extract sense from it, is that of Rann, who conjectured that it meant condemned to the punishment of being built up in the earth, a torture mentioned in 'Titus Andronicus,' 'Set him breast deep in the earth, and famish him.'"

"Dr. Johnson," says Nares, "interprets *land-damn* as, I will *damn* him, or condemn him, to quit the *land*. Sir Thomas Hanmer derives it from *lant*, urine ; and explains it, to stop his urine, which he might mean to do by total mutilation ; and there is this to be said in favour of his explanation, that it suits with the current and complexion of the whole speech, which is gross with the violence of passion, and contains indecent images of a similar kind. Dr. Farmer's conjecture of 'laudanum him,' in the sense of to poison him, has no probability to recommend it."

Mr. Wedgwood, in "Notes and Queries," states his opinion that *land-damn* ought to be read *landann*, adding "it is hardly doubtful that *landan*, like *randan*, or *rantan*, is a mere representation of continued noise. The name of *landan* was given, in the Midland Counties, to a *charivari* of rough music, by which country people were accustomed, as late as forty years ago, to express indignation against some social crime, such as slander or adultery." But this is scarcely satisfactory. Possibly in an earlier time, the popular indignation displayed itself in a more vigorous manner than by rough music, and took

the shape of rough blows. *Land-damn* is not a corruption of *landan*, but *landan* is a corruption of the older word, of which the roots are the Gaelic, *lann*, the penis, or pizzle of an animal; and *damh*, a bull, or stag; whence *lann-damh*, a bull's pizzle, which, when dried, was converted into a scourge of a formidable nature. Thus, "I will *damn* him, and *land-damn* him," signifies, with a grim pun in the phrase, "I will damn him, aye, and scourge him also with a bull's pizzle." The word pizzle, as a *scourge*, occurs in Bailey's Dictionary, 1731.

**Latched.** Oberon, the fairy king, in "Midsummer's Night's Dream," act iii. scene 2, asks Puck, the tricky spirit, whom he had employed to bewitch Bottom the weaver, as well as Titania, whether he had yet

*Latched the Athenian's eyes  
With the love-juice, as I did bid thee do?*

Mr. Staunton, in a note on this passage, says, "According to Hanmer, *latched*, lick'd over; but I have found no example of the word so used." Nares thinks *latched* means caught or entrapped;" but adds, "it is true the direction given had been 'anoint his eyes.'" Is not *latched* a misprint, or corruption of *leech*, from *leech*, a doctor, and to *leach*, to doctor, the Keltic *leigh*, and *leighen*, a cure, a medicine, a remedy? The mention of *juice* strongly supports this derivation.

**Leer.** Countenance, complexion, colour of the skin. In Lowland Scotch, *lyre*, pronounced *leer*, the face, the flesh, the colour of the flesh:—

It pleases him to call you so; but he has a Rosalind of a better *leer* than you.—*As You Like It*, act iv. scene 1.

Here's a young lad framed of another *leer*;  
See how the black slave smiles upon his father.

*Titus Andronicus*, act iv. scene 2.

Skinner derives *leer* from *L'air du visage*! The true root is the Keltic *leir*, sight, perception, power of seeing, or being seen; in Irish Gaelic, *lear*, clear, evident; and in Kymric *lliw*, colour, and *lliwgar*, of a good colour; from



whence the English word as used by Shakspeare, the colour of the face or complexion, that part of the body which was seen and was in evidence as to the colour, as that of the fair Rosalind, and of the black child of Aaron, in the odious tragedy of "Titus Andronicus," which is attributed to Shakspeare on insufficient evidence.

**Leisure.** Nares cites several passages from Shakspeare in which he thinks the word *leisure* is used in a very peculiar manner; and as signifying not "leisure," but "the want of leisure." One of them is,—

More than I have said, loving countrymen,  
The *leisure* and enforcement of the time  
Forbids to dwell upon —*Richard III.*, act v. scene 3.

The etymology of the word has never been satisfactorily traced; but its true origin will explain all the seeming peculiarities of its use by Shakspeare in this and the other passages cited by Nares. It is generally supposed to be taken from the French *loisir*, and *loisir* itself is held by French philologists to be derived in a very round-about manner from the Latin *otium*, ease; from whence, according to Bescherelle's "National Dictionary of the French Language," it became *oisir*, and with the article *le* prefixed, *l'oisir*, and by a second corruption, *le loisir*. This does not satisfy Mr. Wedgwood, who thinks *leisure* comes from the Latin *licere*, to permit, and the old French *leist*, *loist*, it is permitted, it is lawful. This etymology is not more acceptable than that of *otium*. The languages of the Teutonic nations throw no light upon the subject. The German for *leisure* is *musse*, and the Dutch and Flemish *vrije tijd*, or free time. The real derivation both of the English *leisure* and the French *loisir* is the *Keltic* or Gaelic *leis* (pronounced *laish*), in possession of, in company with, along with; and *uair*, the hour or time; whence *leis-uair*, or *leisure*, in possession of the hour or the time; i.e. I am in possession of the hour, i.e. I am at *leisure*; I am not in possession of the hour or time to do such and such a thing, i.e. I am not at *leisure* to do it:—

If your *leisure* served, I would speak with you.

*Much Ado about Nothing*, act iii. scene 2.

i.e. if your possession of the time, by not being otherwise occupied, allowed, I would speak with you; not if your *ease* served you or if your pleasure permitted, as the derivation from *otium* and *licere* would imply; if they could be accepted as correct.

*Leis*, in the sense of along with, or alongside of, in company with, survives in the French *lez*, applied to a town or village in close contiguity to another, to distinguish it from a second or third of the same name, as St. Pierre-*lez*-Calais, Scarbeck-*lez*-Bruxelles, Plessiz-*lez*-Tours.

**Leman.** This ancient word, a favourite with the early and later ballad-writers, is used by Byron in "Childe Harold," and though nearly obsolete, is still a favourite with those who indulge in the stilted and mock heroic style in prose or verse. It is used by Shakspeare in "Merry Wives of Windsor" and in "Twelfth Night," and by most of the Elizabethan dramatists in the sense of a lover or a mistress. In the "Merry Wives," act iv. scene 2, in the passage, "Let them say of me, as jealous as Ford, that searched a hollow walnut for his wife's *leman*," the word applies to the gentleman, not to the lady. The word was sometimes written *lemman* and *lemnian*. Skinner derived it from the French *l'aimant* or *l'amant*, and Junius from *leveman*, the Teutonic for "a dear man;" in which etymology Johnson concurred. In Keltic *leanan* or *leanamhair* has the same meaning, a lover, a mistress, a sweetheart, which is probably the original word; afterwards, in the decadence of the Keltic, when merging imperceptibly into English, written *lemman* or *leman*. The etymon of the Keltic *leanan* is *lean*, to follow; and, as everybody will remember, a "follower" in certain ranks of life is synonymous with a lover, as in the phrase used by employers in their advertisements for female servants, "no *followers* allowed."

**Levin.** The lightning flash. This word has scarcely been used since the time of Chaucer, though recently some

attempts have been made to revive it. Chaucer employs it with fine effect in his objurgatory lines on the habitual defamers of women,—

Thus sayest thou, losel, when thou goest to bed,  
That no wise manne needeth for to wed,  
Ne no man that intendeth into heaven,  
With wild thunder dint and fiery *levin*,  
Mote thy wolked neck be to be broke.

The word also appears in "The Bard's Last Song" (1860),—

Or higher up the deeps of heaven,  
By wilder freaks of fancy driven,  
Above the anvils of the *levin*.

The word is derived from the Keltic *liomh* (*leev*), to sharpen, to shine, and *liomhanad*, glittering, sharp, sudden.

**Lim, Lime-hound.** A hunting-dog; the French *limier*, rendered in the Dictionaries *un gros chien de chasse*,—

Mastiff, greyhound, mongrel grim,  
Hound or spaniel, brach or *lim*.

*King Lear*, act iii. scene 6.

I have seen her smell out  
Her footing like a *lime*-hound.

Massinger, *Bashful Lover*, act i. scene 1.

Nares derives *lim*, *lyn*, and *limehound*, from a kind of thong, called a *lyame*, by which it was led. Mr. Staunton attempts no etymology, but thinks the animal was a bloodhound. If, as Nares supposes, the word *lim* was derived from *lyan*, a thong or string, the French, who have *limier*, would also have *lime* for a thong; but there is no such word in that language in the necessary sense, though there is *limer*, to file or polish steel. The true root seems to be the Keltic *leum*, to leap, to jump, to spring; whence *leum* or limehound, would signify a leaping dog, perhaps a greyhound, or a bloodhound.

**Lirripoop or Liripippe.** Part of the ancient dress of the superior clergy, which Nares thought was either a tippet or a scarf,—

With their Aristotle's breed, their beads, and their *lirippium* about their necks . . . Their mitres, staves, hats, crowns, cowles, copes, and *lirippies*.—*Beehive* (Capel).

This portion of dress, whatever it may have been, was not confined to the clergy, for Peck, speaking of the extravagance of costume among the commoners in the time of Edward III., says, "Their *leripippes* reach to their heels." The word also occurs in Rabelais as *lyrippic*.

In Keltic *luireach* signifies a large cloak, a long garment descending to the heels; and *purpur* or *purpaid*, purple or of a purple or scarlet hue. Are not these two words, corrupted and abbreviated, the true roots of *lirripoop*? and does not the word signify a long purple cloak or mantle? Possibly the official robes of a doctor of law at the English universities owe the red in their facings to the purple of the olden time, so that the academical robes, worn at the present day by ecclesiastical and legal dignitaries, may be the modern representatives of the ancient *lirripoops*.

*Liripoop* was used by Beaumont and Fletcher, and other contemporary writers, in a sense that is scarcely reconcilable with the idea of a garment of any kind. "*Liripoop* and *leripoop*," says Nares, "are sometimes used without any definite meaning; chiefly, I presume, from their droll and burlesque sound." Cotgrave translates *qui sait bien son roulet* by "one that knows his *liripoope*." Probably it meant at first, having that knowledge which entitled the person to wear a *liripoop*, or scarf, as a doctor. In Beaumont and Fletcher's "Pilgrim," act ii. scene 1, a girl is called a young *liripoope*. Lyly twice uses the word to express a degree of knowledge or acuteness.

Perhaps in this case *poop* may be a corruption of the Keltic *purp*, the faculties of the mind, sense, energy, and *purpail*, brave, energetic, active, intelligent, while the prefix *liri* may be derived from *leir*, obvious, whole, altogether, full; whence *lirripoop*, in the sense employed by Beaumont and Fletcher, may be an epithet conferred upon a person in full possession of all his or her faculties. It may be remarked that *nincompoop*, which means exactly the reverse, is derived from the Keltic *neoni* (the English *ninny*), a fool, *gun*, without, and *purp*, intelligence; whence *neoni-gun-purp*.



Dr. Johnson's derivation of *nincompoop*, from the Latin *non compos mentis*, is obviously untenable.

**Lither.** The valiant Talbot, in "King Henry VI.," act iv. scene 7, lying mortally wounded on the battle-field, sees the dead body of his son borne in by soldiers, and exclaims:—

Thou antic Death, which laughst us here to scorn,  
Anon from thy insulting tyranny,  
Coupled in bonds of perpetuity,  
Two Talbots, wingèd through the *lither* sky,  
In thy despite shall 'scape mortality.

" '*Lither*,' in this passage," says Mr. Staunton, "is always explained to mean the *yielding* sky. It may mean, however," he adds, "the *lazy*, *idle* sky."

The word, however, seems to be susceptible of a more appropriate interpretation in the Keltic *liath*, grey, pale, and *liathach*, growing grey or pale, which the sky would seem to do in the eyes of a dying man. The word is preserved in the Lowland Scottish as "*lyart*," grey-haired, and is used with fine effect by Robert Burns in his "Cotter's Saturday Night."

**Loon.** An idle vagabond, who will eat, but not work; a word still used, but almost obsolete. Johnson said that in his time it was only used in Scotland, and that the English was *lown*. He did not venture on any etymology.

The devil damn thee black, thou cream-faced *loon*!

*Macbeth*, act v. scene 3.

King Stephen was a worthy peer,  
His breeches cost him half-a-crown;  
He thought them sixpence all too dear,  
And called the tailor thief and *lown*.

*Othello*, act ii. scene 3.

The sturdy beggar and the lazy *loon*.

*Honest Whore* (quoted by Nares).

There are two Keltic words which seem to go to the formation of *loun* and *loon*. The first is *lon*, greedy, voracious—applied to one who eats more than he earns. The second is *lundair*, an idle vagabond. The first is probably

the real root of the word, and especially exemplifies the anger of King Stephen against the greedy *lon*, who charged him too much for his nether garments. Lounger is apparently from the same source.

**Lord.** This peculiarly English word has never been satisfactorily accounted for, and remains obscure both as to its real first meaning and its etymology. All the attempts made to explain it have been eminently nugatory. The word "lady" is in the same anomalous position, and both depend, in the estimation of philologists, on absurd Anglo-Saxon derivations. *Lord* has been held to be a corruption of *hlaf*, a loaf of bread, and *ford*, an abbreviation of *áfford*, so that *hlaf-ford*, shortened into *lord*, signifies a giver or afforder of bread (to the people, or to his retainers); and *lady*, from *hlaf*, as before, and the German *dienen*, to serve or distribute. These definitions, supposing that *hlaf* really meant a *loaf* in Anglo-Saxon—which is disputed—would better describe a baker and a baker's wife than a noble or distinguished person of either sex.

None of the languages of Europe possess words that can be identified in sound or origin with "lord" or "lady," or that have the remotest etymological connection with them, so that a native British origin may be fairly suspected for both. In Keltic, *lorg* signifies to trace, to track, whence *lorgte*, and (with the elision of the *g* to avoid the guttural unpronounceable by the English) *lorte* or *lord*, *traced*, i.e. one whose lineage and ancestry is to be traced (presumably to noble progenitors). Lady, the wife of a lord, and afterwards a title of courtesy to all women of a certain rank, seems to originate in the Keltic *leithid* (the *th* silent, or *lei-id*), the like, the equal, the mate. In the same language *leith* or *leath* signifies the half, that may or may not have reference to the English colloquialism that the wife is the half or "better half" of the husband. It has been suggested that the ancient Keltic fathers gave their daughters in marriage with the words *le-dia* (with God), and that this is the true origin of *lady*; but the derivation from *leithid* seems more probable.

**Lout.** The word, as a noun, is used in the sense of a boor, a churl, a clod-hopper, a clumsy, rude, rough person; and, as a verb, in the sense of making an obeisance, a courtesy, or bowing down in the presence of a superior.

And then *louted* I adown,  
And he me leave granted.

*Creed of Piers Ploughman.*

To which image, both young and old  
Commanded he to *lout*.—*Chaucer.*

Shakspeare has it in a different sense from either of these :—

And I am *louted* by a traitor villain.

*1 Henry VI., act iv. scene 3.*

The Duke of York thus designated the Earl of Somerset, who had promised to send a contingent of cavalry to support the "noble Talbot" in some emergency, and who had failed to do so. Malone says of the word *louted* in this passage, that the duke intended to say, "I am treated with contempt like a *lout*, or low country fellow. Mr. Staunton is of opinion that it means more probably, "I am left in the mire, *land-lurched* by a traitor." Mr. Halliwell translates *louted* by neglected. In Keltic (both Irish and Highland) *lingte* signifies lamed or maimed either in the hand or foot. This word, with the softening or elision of the guttural *g*, is probably *lout* in the sense intended by Shakspeare—that York's army was lamed or maimed by the neglect or defection of the traitor-villain who had promised support and had not given it.

**Lovel.** This word in the Middle Ages was a favourite name for a dog, for what reason has never been explained. Nares says that "one Collingbourne, in the time of Richard III., was executed for making this foolish rhyme, which became very popular :—

A cat, a rat, and *Lovel* our dog,  
Rule all England under a hog ;

by which symbols he meant Catesby, Ratcliffe, Lord Lovel, and King Richard himself. In the 'Mirroure for

Magistrates,' Collingbourne is introduced, complaining of his fate, and thus explains his reasons for calling Lord Lovel a dog :—

To *Lovel's* name I added more—our dog,  
Because most dogs have borne that name of yore."

*Lovel*, as a dog's name, was derived from the Keltic *luath* (*lua*), quick, swift, and *beul* or *bheul* (*veul*), a mouth ; whence *luath-bheul* (*lua-veul*), quick-mouthed, ready or apt to bark or bite.

**Lob; Looby; Lubber.** A heavy, half-stupid, lazy person ; a common word in popular usage. Sailors speak of an inexperienced and awkward shipmate as a "land *lubber*." Shakspeare once uses *lob* in the sense of *lubber* :—

Why, even now,  
They clap the *lubber* Ajax on the shoulder.  
*Troilus and Cressida*, act iii. scene 3.

I am afraid this great *lubber*, the world, will prove a cockney.  
*Twelfth Night*, act iv. scene 1.

A notable *lubber*, as thou reportest him to be.  
*Two Gentlemen of Verona*, act ii. scene 5.

Farewell, thou *lob* of spirits ; I'll begone.  
*Midsummer Night's Dream*, act ii. scene 1.

The Gaelic *lub* or *lob* signifies a twist, a turn, a bend ; and metaphorically cunning, applied to one whose mind twists or turns out of the straight line of truth and honesty. The word also signifies a twist or turn in the direction of ignorance, stupidity, or incompetency. *Lubach* signifies crooked, winding, as well as crafty ; and *lubair* is either a crafty or a stupid person ; whence *lubber* and *lob*, as used by Shakspeare ; whence, also, *looby*, and the sailors' phrase, "land *lubber*," applied to a landsman who undertakes the duties of a seaman without experience or knowledge of the business. The Kymric branch of the Keltic has *llob*, a dolt, a blockhead. From the root of *lob* comes the English loop, or bend, or twist in a rope, a thread, or a



string. In "Henry V.," act iv. scene 2, the French knight Grandpré, speaking of the dejected condition of the English cavalry, uses *lob* in one of the senses of the Gaelic *lub*, to bend, or bend down :—

Their poor jades  
*Lob* down their heads, dropping their hides and hips,  
 The gum, down-roping from their pale-dead eyes.

The English words *lop*-sided, and *lop*, to cut off, as well as the French *lopin*, a piece that has been cut off, are from the same root. Probably, also, the French *lubin*, a name given in pastoral poetry, as well as in common parlance, to a country lout or bumpkin, is traceable to this primitive word.

Among other ramifications of the Gaelic *lub* or *lob* should be cited *loop*-holed, as in the phrase a "*loop*-hole of escape ;" i.e. a hole into which to *turn* aside in emergency. *Lobby*, derived by English philologists from the Teutonic *laube*, an arbour, a bower, or pathway overhung with foliage, seems more akin to the idea expressed by the Gaelic *lob*, in the sense of a side passage on which several apartments abut.

**Lucern.** A kind of hunting-dog, which Nares supposes to have been so named because it came originally from the Canton of Lucerne in Switzerland.

Let me have  
 My *lucerns* too, or dogs inur'd to hunt  
 Beasts of most rapine.—Chapman, *Bussy d'Aubois*, act 3.  
 As when a den of bloody *lucerns* cling  
 About a goodly hart . . . but mastered of his wound,  
 Embossed within a shady hill, the *lucerns* charge him round.  
 Chapman's *Translation of the Iliad*.

*Lucerns* are about the bigness of a wolf, something mayled like a cat, and mingled with black spots, bred in Muscovie and Russia.—*Minshew*.

The supposed derivation of the name of this particular kind of dog, whatever it may have been, from Lucerne in Switzerland, was but an idle fancy on the part of Nares—a very incompetent philologist. Messrs. Wright and Hal-

liwell describe the animal as a lynx—which must be wrong—as all the authorities which mention the creature describe it as a dog, and not a cat, or of the feline species. Possibly it may have been the dog, now called the Danish, which is trained to follow carriages and run with the horses, and which, with its black spots all over its body, is well known. The name *Lucern* resolves itself into the two Keltic words, *luath* (pronounced *lua*), swift; and *ceatharn*, strong, rude, robust (pronounced *karn*, or *kerne*). This was a name given to the armed peasantry of Ireland, during the wars of Queen Elizabeth in that country, under the Earl of Essex. Shakspeare mentions the *Kerns* in “Richard II.” act ii. scene 1:—

Now for our Irish wars,  
We must supplant those rough rug-headed *kerns*,  
Which live like venom where no venom else  
But only they have privilege to live.

**Lullaby.** This word, which is not peculiar to Shakspeare and the old dramatists, and neither obscure, obsolete, nor unintelligible, might seem to be excluded from comment or explanation in these pages.

Mr. Staunton has some remarks on its unknown etymology in his “Illustrative Comments to *Titus Andronicus*,” act ii. scene 3, which seem to merit examination. Quoting the passage:—

Be unto us as is a nurse's song  
Of *lullaby*, to bring her babe asleep,

he cites the authority of Mr. Douce, another Shaksperian commentator, to account for its introduction into the English language, to which it is peculiar. Mr. Douce was of opinion “that it would be a hopeless task to trace the origin of the northern verb to *lull*, which means to *sing gently*,” but states that “it is evidently connected with the Greek *λαλλη*, *loquor*, or with *λαλεω*, the sound made on the beach by the sea. This much,” he added, “is certain, that the Roman nurses used the word *lalla* to quiet their children.” Mr. Wedgwood thinks that the origin is merely the repetition “of the syllables *la, la, la* in monotonous song;

the German *lallen*, to sing without words, only repeating the syllable *la*." But the etymologies of Mr. Douce and Mr. Wedgwood are not convincing; and neither of them accounts for the final syllable *by* in the British word. The Keltic derivation is clear and satisfactory—from *luaidh* (*luai*), beloved one, dear one, darling, and *bà*, an exhortation to sleep; whence, with the repetition of the first word, *luai-luai-bà*, "sleep beloved or darling one." Another form of lullaby among Keltic mothers and nurses is *bà, bà, mo lenabh*—"sleep, sleep, my child;" and a third is the word retained in Scottish poetry—*balow*—as in the pathetic ballad:—

*Balow, my babe, lie still and sleep,  
It grieves me sair to see thee weep;*

in which the first syllable signifies to sleep. The second syllable, *low*, may be either a corruption of *laoch*, without the guttural—the fondest term that a mother can apply to her child—or of *luaidh*, darling.

It will thus be seen that the disputed word "lullaby" owes nothing to the languages of Greece or Rome, but that it is indigenous to the soil of Britain, employed by the Keltic wives and mothers of the early inhabitants, and incorporated into the after-formed language of the Teutonic invaders.

**Lunes.** "This word," says Nares, "is thought to be peculiar to Shakspeare." He renders it by lunacy and frenzy, and asserts it to be French, which it is not.

Why, woman! your husband is in his old *lunes* again.

*Merry Wives of Windsor*, act iv. scene 2.

These dangerous unsafe *lunes* o' the king! beshrew me  
He must be told on 't; and he shall.

*Winter's Tale*, act ii. scene 2.

Yea! watch his pettish *lunes*.

*Troilus and Cressida*, act ii. scene 3.

The terms of our estates may not endure  
Hazard so near us as doth hourly grow  
Out of his *lunes*.—*Hamlet*, act iii. scene 3.

Various commentators have proposed instead of *lunes* to read "lines," or "vaine," or "brows," or "lunacies." In

the Keltic *luaindeas* (quasi *lunes*), signifies caprices, fits of ill-temper, fickleness; whence the adjective *luaindeach*—restless, changeable, fickle, inconstant, doing things by fits and starts. This interpretation suits all the four instances above quoted. Probably the origin of the Keltic word is from *Luna*, the moon, which was long, and is still supposed to have a malign influence on the mind. *Luathan* (pronounced *lua-an*) means, in Keltic, the swift planet; hence the *Luna* of the Romans.

**Lush.** This word, as used by Shakspeare and his contemporaries, appears to have signified juicy, fresh, succulent, and was applied in that sense to flowers, to grass, to fruit, and to herbs generally. It is still employed in modern poetical composition, but is more generally heard as vulgar slang for drink.

How *lush* and lusty the grass looketh; how green!

*Tempest*, act ii. scene i.

The Dictionaries attempt no etymology, though all are of opinion that *lush* and *luscious* are of the same root and signification. Some philologists think it a corruption of "delicious," and others of "luxurious," &c.; while the unlearned compiler of the latest Slang Dictionary hints that *lush*, in the sense of drink, is derived from a brewer of the name of Lushington! *Lush*, as used by Shakspeare and Milton, is derived from the Keltic "*Lus*," an herb, a plant, a flower—*lusach*—abounding in plants, herbs, or flowers; *lusa*, a gardener. The word appears as a prefix to the names of a great variety of flowers, as *Lus mairi*, the flower of Mary, a marigold; fleur de *luce*, French for a lily; *Lus buidhe Bealltain*, the yellow flower of May, or March marigold; *Lus cré*, speedwell; *Lus-liath*, lavender, and scores of others. Mr. Wedgwood inclines to the opinion that, after all, the derivation of *luscious* from *delicious* was correct; but he says nothing of *lush*. The Keltic word *lios*, a garden of herbs and flowers, strengthens the idea of the adjective



*lush*, in Shakspeare and Milton, as directly connected with the freshness, juiciness, and succulence of the herbs and flowers of the garden.

## M.

**Maggot or Maggoty Pie.** The Magpie.

*Maggot* pies and choughs.—*Macbeth*, act iv. scene 4.

Round about, round about,  
Maggoty pie ;  
My father loves good ale,  
And so do I.

*Nursery Rhymes of England*, edited by the Percy Society.

Augurs and understood relations have  
By *magotpies* and choughs and rooks brought forth  
The secret'st man of blood.

*Macbeth*, act iii. scene 4.

Nares thinks that Magotpie is most probably derived from the French *magot*, a monkey, "because the bird chatters and plays droll tricks like a monkey!" He adds that "both Minshew and Cotgrave have *maggotie pie* in several places; and that it is possible therefore that it was called 'maggoty pie' from its whimsical drollery in chattering, &c., quasi, comical pie or fantastic pie." Many of the Saxon and Teutonic philologists who perversely ignore the Keltic, attempt to derivate *magot* and *mag* from Margaret, though one of them (Mr. Cobham Brewer) thinks the word is a corruption of *major pica*, or the greater pica, or pie. One modern and egregious Dictionary informs its readers that the magpie is a chattering bird, with *pie*d or coloured feathers, and that *mag* is Margaret. Magot is, in reality, *magadh*, the Keltic for mocking or mockery, and *pie* (the *gh* silent) a bird, whence *magadh-pie*, *magotpie* or *magpie*, simply signifies the mocking-bird, which both names and describes it. The slang expression, "hold your *mag*," means either cease your chatter or your mockery.

**Malkin.** A contemptuous or opprobrious word applied to a cook, a scullion, or a kitchen wench.

The kitchen *malkin* pins  
Her richest lockram round her reechy neck,  
Clambering walls to eye him.

*Coriolanus*, act ii, scene 1.

None would look on her,  
But cast their gazes on Marina's face,  
While ours was blurted at and held a *malkin*  
Not worth the time o' day.

*Pericles*, act iv. scene 4.

This word is generally asserted by English etymologists to be a diminutive of Moll, Molly, or Mary, which, if the derivation were correct, would convey the idea of tenderness rather than of disrespect or opprobrium. The meaning is "stupid-headed." The true root is the Keltic *Mall*, slow, stupid, and *ceann*, head. The word sometimes signified a mop, as if the head which it designated had no more brains than that article.

**Malt-horse.** From the sense of the two passages in which this word is used by Shakspeare, it is evidently a term of reproach :—

Mome ! *malt-horse* ! capon ! coxcomb ! idiot ! patch !

*Comedy of Errors*, act iii. scene 1.

You peasant swain ! You whoreson *malt-horse* drudge.

*Taming of the Shrew*, act iv. scene 1.

Mr. Halliwell quotes the word *malt-mare* employed in a similar sense.

He would simper and mump as though he had gone a wooing to a *malt-mare*.—*Lilly* (1632).

The conjunction of the words "malt" and "horse" has suggested to all commentators that it means a brewer's horse. Nares says that "*malt-horses* were probably strong, heavy horses, like dray-horses." Mr. Halliwell is of the same opinion, and says that "*malt-horse* is a *slow, dull, heavy* horse, such as is used by brewers." It may be questioned, however, whether "malt" in this phrase really means the malt from which brewers make beer, or that a

brewer's horse, though strong, is necessarily dull or stupid because he is less agile than a racehorse. The obvious English word too easily satisfied the English etymology. The Welsh or Cymric branch of the Keltic languages spoken in the British Isles supplies *mallt*, which in all the Welsh Dictionaries is explained "devoid of energy, dull, spiritless, stupid." The Gaelic branch has *mall*, slow, and *maol* or *maoladh*, dull, heavy, blunt, which supports Mr. Halliwell's derivation. Thus *malt-horse*, as used by Shakespeare, does not mean the horse that draws the malt for the brewer, but a dull, heavy, stupid horse, whether he belonged to a brewer or to any other person.

**Mammer.** To hesitate either from doubt or fear. That this was the meaning is clear from all the passages in Shakespeare and other writers in which it is found.

I wonder in my soul  
What you would ask me that I should deny,  
Or stand so *mammering* on.

*Othello*, act iii. scene 3.

Whom should I ask for? What way were it best for me to goe?  
I stand in a *manmering*.—*Terence in English* (1614).

"I never," says Nares, "saw a more unhappy conjecture than that of Hanmer, that this word is formed from the French *m'amore*, which, says he, men were apt often to repeat when they were not prepared to give a direct answer." But though Nares very properly objected to this ridiculous derivation, he partially approved of another which was scarcely less absurd. "Capell's explanation," he says, "is probable; *mammer* is to speak with hesitation, like infants just beginning to prattle, whose first word is *mam*, *mam*."

This is exquisite fooling. The word is pure Keltic, from *maoim*, to pause, to hesitate, either from doubt or terror; whence *maoimeadh* (*maoimea*), hesitation, dubiety, perplexity of mind. See *Mammet*.

**Mammet.** In "Romeo and Juliet," act iii. scene 8, Capulet compares his daughter to a whining *mammet*, who,

after he has found a befitting husband for her, rich, young, handsome, refuses him :—

And then to have a wretched, puling fool,  
A whining *mammel*, is her fortune's bride ;  
To answer—" I'll not wed—I cannot love,  
I am too young ; I pray you pardon me."

Most of the commentators suggest that *mammel* is a puppet, a doll—a word corrupted from *Mahomet* ! The word is from the Keltic *maoimeadh*, the act of hesitating from fear or dislike—an interpretation which exactly suits the reproach of Capulet to his daughter, and the state of mind of Juliet when a disagreeable marriage is suggested to her.

**Mammoth.** Supposed to mean to rend, to tear ; and so rendered in Mr. Staunton's Glossary :—

'Tis a very pretty boy. . . . I saw him run after a gilded butterfly, and when he caught it, he let it go again ; and after it again ! and over and over he comes, and up again. Whether his fall enraged him, or how it was, he did so set his teeth and tear it. Oh ! I warrant how he *mammocked* it.—*Coriolanus*, act iv. scene 2.

Dr. Johnson, quoting this passage, defines *mammoth* to mean a large piece. The Keltic has *maoineach*, to attack violently, which is probably the true meaning of the word as Shakspeare uses it.

**Mare's nest.** A ridiculous error, or supposed discovery, founded on an utter misconception.

Why dost thou laugh ? What *mare's nest* hast thou found ?

Beaumont and Fletcher, *Boadicea*.

Three cockneys out ruralizing had determined to find out something about *nests*. Accordingly, when they ultimately came upon a dung-heap, they judged by the signs thereon, that it must be a *mare's nest* ; especially as they could see the mare close handy.—Hotten's *Slang Dictionary*.

The prevalence of this word, combined with the ignorance of its true source, has led vulgar people to parody it by the invention of *horse's nest* as a supposed synonym. The phrase is in reality derived from the Gaelic *mearachd*, an error, a mistake ; *mearachdaich*, mistake, err, miss. *Nothaist* (t silent—*no-haist*), a foolish person, an idiot ;



whence *mearachd-nothaist*, corrupted in English into *mare's nest*, the error of a fool.

**Margarite.** A pearl. This word is not derived from the name of Margaret—in French *Marguerite*—a woman's name, though Ben Jonson and other dramatists punned upon it as if it were. In "Rule a Wife and have a Wife," act i. scene 2, occurs the passage :—

But I perceive now  
Why you desire to stay. The orient heiress,  
The *Margarita*, &c.

"Alluding," says Nares, "to the Orient pearl." And in act iv. scene 2 of the same play :—

That such an oyster-shell should hold a pearl,  
And of so rare a price, in prison.

In Low Latin *margarita* signified a pearl, but the Latin word was borrowed from the Keltic *muir*, the sea, and *usgar*, abbreviated to *gar*, a jewel ; whence *muir-gar*, a sea-jewel, or pearl.

**Margariton** or **Margareton.** A very valiant knight, who, in "Troilus and Cressida," is represented as standing—

Colossus-like, waving his beam  
Upon the pashed corse of the kings.

"The name, which is not classical," says Nares, "was probably coined to express 'the pearl of knighthood,' from *Margarita*, a pearl." Shakspeare found it in Lydgate's "Boke of Troy," where a person of the name is mentioned as the son of Priam—republished in Shakspeare's time under the title of "The Life and Death of Hector." As this imaginary personage was represented as so very formidable a warrior and wielder of his weapons, it seems likely that his name had no such soft and lady-like an origin as that involved in the idea of a pearl. Possibly its source is to be sought in the Keltic periods of chivalry and in the Keltic words *maor*, a great chief or lord, and *gearr*, to cut, to cleave, to slash ; and *gearrta*, cut, hewn, slashed—whence *maor-gearradair*, implying warlike prowess—a cutting and slaying—corrupted into *margariton*.

**Marr** or **Mar**. In Anthony's spirit-stirring address to the citizens of Rome over the dead body of Cæsar, he says, exhibiting the dagger-stabs in his garments :—

Kind souls, what, weep you when you but behold  
Our Cæsar's vesture wounded? Look you here,  
Here is himself, *marred* as you see with traitors.

The ordinary meaning of *mar*, to spoil, to disfigure, does not meet the sense of the passage. If it were intended to convey that Cæsar was *marred* or spoiled, it would be "*by*," and not "*with*" traitors. The author of a recent "Glossary of the Archaic words of the County of Stafford" has a note on the passage, in which he states that *mar*, in Staffordshire, signifies spoilt, used of a child, which *Notes and Queries* of September 18th, 1880, remarks is not a good illustration.

It may be suggested that the Keltic word *mar*, which means like, similar, the same, is, in all probability, the solution of the difficulty; as if Anthony had said, "Here is Cæsar himself, and not merely his vesture, treated as if he were a traitor to the Commonwealth." This allegation it is the whole purpose of his eloquent speech to repudiate and deny. From this word comes the Lowland Scotch *marrow*, in the sense of a pair, as in the expression, "These gloves are no *marrows*," i.e. they are not a pair. "His ee'n are no *marrows*," i.e. he squints, his two eyes are not one bit alike. A Lowland Scotsman would make the passage quite intelligible if he read it—

Here is himself *marrowed* (or paired), as you see, with traitors.

Ben Jonson uses *marrow* in the sense of a companion or mate.

**Marry trap**. This phrase, in the "Merry Wives of Windsor," seems obscure to all Shakspeare's editors. Nym, act i. scene 1, says to Slender :—

Be advised, sir, and pass good humours; I will say *marry trap* with you, if you run the nut-hook's humour on me; that is the very note of it.

A nut-hook was an instrument used by thieves to hook out articles lying exposed at open windows, and afterwards

became the slang word for a catch-pole or bailiff. Nares thinks that *marry trap* was a kind of proverbial explanation, as much as to say, "by *Mary*," you are caught (or trapped), and might be particularly used when a man was caught by a bailiff or *nut-hook*. "But," he adds, "the phrase wants further illustration." Mr. Staunton scarcely throws light on the subject when he says, "Nym threatens poor Slender with the *marry trap* if he comes the constable over him by charging him with theft." But this does not explain what the *marry trap* means. It cannot have any reference to "marry" or "marriage," if there be any sense in the passage. Mr. Charles Knight offers no explanation on the subject. Mr. Halliwell defines *marry!* to be an interjection equivalent to indeed! and cites *marry* on us! *marry* come up! *marry* come out! *marry* and shall! *marry* gif! and *marry* muff! and defines the last to mean nonsense. But he says nothing of *marry trap*.

*Marry*, when used interjectionally, is no doubt an evasion of "By *Mary*!" or the Virgin *Mary*. And supposing this to be the meaning of the first word in *marry trap*, the second remains to be accounted for. Does not the whole sentence in Nym's mouth mean, "If you 'nut-hook' or arrest me, I will show you a *merry* and quick means of getting away or escaping from you?"—derivable from the Keltic *mear* and *meara*, merry, joyful, sportive, frolicsome; and *drip* or *driop*, great haste, hurry, or rapidity, corrupted into *trap*, and signifying "I will show you a merry and quick means of escape from you, if you play the nut-hook or constable with me."

**Marshal.**—A title now confined among the nations of Western Europe to a military chieftain of the highest rank, taking precedence of a general. The word is sometimes used in English as a verb, to *marshal* the war, to direct the order of a march or a procession. It has been derived by nearly all philologists—French, Spanish, and Italian, as well as English—from the ancient *mare*, a horse, a mare. It is defined by the Rev. Cobham Brewer as "an

ostler or groom, whose original duty was to feed, groom, shoe, and physic his master's horses;—from *marc*, a mare, and *scal*, a servant." This obstinate old error seems to be incapable of eradication from the minds of all etymologists, even of those who admit its British or Keltic origin. The first syllable of marshal is derived from *maor*, not from *marc*. "Before and after the tenth century," says a Gaelic witness, Mr. Alexander Carmichael—a letter from whom is printed in the Appendix to the Report of the Commissioners appointed (1883-4) to inquire into the condition of the Crofters and Cotters of the Highlands and Islets of Scotland—"maor carried a territorial title equal to that of baron among the Highlanders, and to that of jarl among the Norwegians. The name was applied to the governor of a province, whose office was hereditary, like that of the king. It is now applied to a petty officer only."

This ancient word exists to the present day as the French *maire*, the English *mayor*, and is the true root of *mar*, in marshal. The second syllable is derived from *sgalag*, a servant, and the original word was *maorasgalach*, or *maorasgalach*, a ruler or superintendent of workmen or servants. In the days when men wore armour, before the invention of gunpowder, the armourer of an army was a highly important person, who employed several men under him, as he is described in a beautiful passage in Shakspeare:—

From the tents,  
The armourers accomplishing the knights,  
With busy hammers closing rivets up,  
Give dreadful note of preparation.

*Henry V., act iv.*

The armourer was called by the French the "*maréchal ferrant*." The French also had the *maréchal de logis*, the marshal or superintendent who had charge of the tents or other accommodation for the troops; also the *maréchal de camp*, the English field-marshal; none of which great functionaries were or are necessarily concerned with the horses of the army or with the superintendence or government of



the grooms, as our dictionary-makers invariably represent them.

Thou *marshal'st* me the way that I was going.

*Shakspeare.*

Here the word means to set in order, to point the way, to direct—functions that are not connected with horses, or their care and management, but that pertain to any servant, superintendent, or officer in charge.

**Mart and Market.**—Both of these words, conveying the same meaning, are current and correct English, though the first is scarcely ever used except in poetical composition, and never in colloquial parlance. Shakspeare uses *mart* eleven times in the "Comedy of Errors," and six times in his other plays; but employs *market* and its compounds, "market-bell," "market-cross," "market-folks," and "marketable" much more frequently. Our Keltic ancestors, in using both words, recognized and expressed a clear difference between them. They derived "mart" from *mart*, a cow, and horned cattle generally; whence mart came to signify a cattle-market. In like manner, *market* was derived from *marc*, a horse, and *marc-aite*, the place for the sale of horses.

**Martlemas.**—This epithet, whatever it may mean, is employed by Poins in inquiring of Bardolph for news of the health of Falstaff:—

And how doth the *martlemas*, your master?

1 *Henry IV.*, act ii. scene 2.

It has hitherto been held that *martlemas* is a corruption of Martinmas, or the feast of St. Martin, which falls on the 11th of November. "Falstaff," says Nares, "was jocularly so called, as being in the decline, as the year is at this season." Mr. Staunton, quoting Nares, says, "Beef was usually hung up at this time for smoking, after being salted;" and adds, whether "Falstaff is so called from his resemblance to Martinmas beef, or from his being like the later spring is not clear."

The explanation of Nares and the doubt of Staunton do

not express or even suggest the true meaning. In Keltic, *mart* signifies a cow, *sheoil* (pronounced *coil*), flesh, and *mas*, the breech, the fundament, the posterior, the podex. With this gloss, the epithet *martlemas*, implying heaviness of the buttocks—a coarse jest at the bulk of the posterior of Falstaff, big as that of a cow—would be much more appropriate in the mouth of his vulgar boon companion, and more familiar to the comprehension of Bardolph than any more delicate allusion to the fat knight's declining years, or even to the cow-beef of Martinmas.

**Mate.** In chess, to give the final check. Shakspeare, in the "Comedy of Errors," act iii. scene 2, has "not *mad*, but *mated*," and in the Second Part of "King Henry VI.," act iii. scene 1:—

For that is good deceit  
Which *mates* him first, that first intends deceit.

And in "Macbeth," act v. scene 5:—

My mind she has *mated* and arranged my sight.

In all of these instances, and others that might be cited from the Elizabethan writers, the word has the same meaning as it has in chess. Nares thinks the word is from the Low Latin *matus*, mad, or *matere*, to confound, which, according to some, is itself derived from the Persian *mat*, meaning dead or vanquished. The word is abbreviated from the Keltic *meataich*, to daunt, to intimidate, to overawe, to coerce by fear.

**Mauther.** A word still employed in Norfolk and Suffolk for a young girl. Ben Jonson, in the "Alchemist," has the exclamation of a brother to a sister:—

Alas! you talk like a foolish *mauther*!

and R. Browne in the "English Moor," according to Nares, gives the speech of a girl, wanting to be engaged as a servant:—

I am a *mauther* that do want a service;

to which the punning reply is:—

Oh! thou'rt a Norfolk woman! cry thee mercy?  
Where maids are mothers, and mothers are maids.

Comparatively few words derived from the Keltic are used in the south-eastern counties, which were early overrun by the Danes, Flemings, and Saxons ; but *mauther* seems to be one of them, from *maoth*, soft, *maothar*, tender, gentle, delicate, mild.

**Mazzard.** A contemptuous and vulgar term for the head.

Let me go, sir, or I'll knock you on the *mazzard*.

*Othello*, act ii. scene 3.

Chapless and knock'd about the *mazzard* with a sexton's spade.

*Hamlet*, act v. scene 1.

If I had not been a spirit, I'd been *mazzarded*.

Ben Jonson, *Masques at Court*.

This, like the well-known word, a bumkin or bumpkin, applied to a country clown, or stupid head, is of Keltic origin. *Bun* or *bum* is the foundation, the bottom ; the French, *fondament*, applied to the same part of the person, and *cean* (*kean*), the head ; i.e. a big head without more sense or expression than the posterior. So *mazzard*, derived from the Keltic, *màs*, the podex, and *ard*, high up, above. The idea that underlies both bumpkin and *mazzard* is identical.

**Mea-cock.** Cowardly, dastardly, unduly submissive ; often applied to a hen-pecked husband as a term of contempt.

A *mea-cock* wretch can make the curstest shrew.

*Taming of the Shrew*, act iii. scene 1.

A *mea-cock* is he who dreads to see bloodshed.

*Mirror for Magistrates*.

If I refuse them courtesie, I shall be accounted a *mea-cock*, a milksop.—*I. Ily's Euphues*.

Let us therefore give the charge and onset upon yonder effeminate and *meycocke* people.—Churchyard's *Worthies of Wales*.

The second syllable of this Keltic word has led philologists off the true track of its origin, and the English phrase of hen-pecked, with a similar meaning, has confirmed them in their error of deriving it from *cock*, the

mate of the hen, and of supposing, with Nares, that it is a corruption of *meek-cock*! with Skinner that it comes from *mew-cock*, and with Johnson that it is derived from the French *mes-coq*, a word that does not appear in any French dictionary. *Mi* is a Keltic prefix, signifying negation, synonymous with the English or German "un," and *cog* is war, a warrior, warlike; whence *mi-cog*, anglicized into *meacock*, cowardly, unwarlike, mean-spirited,—a meaning well illustrated by the quotation from Churchyard's "Worthies" and the "Mirror for Magistrates."

**Meal-mouthed.** The modern *mealy-mouthed* was *meal-mouthed* in the sixteenth and seventeenth centuries:—

Who would imagine yonder sober man  
The same devout, *meale-mouthed* precisian  
That cries good brother, kind sister, &c.,  
Is a vile politician.—Marston's *Satires* (1598).

Ye hypocrites—

Ye *meal-mouthed* counterfeits.

Harmer's *Besa* (quoted by Nares).

Nares says, "This word is applied to one whose words are as fine and soft as *meal*, as Minshew well explains it." Johnson, on the same track, says, "Imagined by Skinner to be corrupted from mild-mouthed, or mellow-mouthed; but perhaps from the *sore mouths of animals* (sic) that when they are unable to comminute their grain, must be fed with *meal*!" Meal is not always soft in the mouth, but sometimes gritty and more or less rough. A much more probable derivation is the Keltic *milis*, soft, sweet; *mil*, honey. Shakspeare has "*honey-mouthed*" and "*honey-tongue*," as in

A honey-tongue, a heart of gall,  
Is Fancy's Spring, but Sorrow's Fall.

This derivation is so obvious, that it seems strange that any philologist should miss it, or prefer *meal*, ground grain, to *mil*, honey, as the origin of the simile. But English philologists like to travel in the old ruts, and, knowing nothing of Keltic, prefer Saxon resemblances to Keltic realities.



**Meiny, Meine.** A household and the people composing it; the French *ménage*.

A reeking post  
Delivered letters (from Goneril),  
Which presently they read, on whose contents  
They summoned up their *meiny*, straight took horse,  
Commanded me to follow.

*King Lear.*

Mr. Staunton explains *meiny* in this passage to mean a "retinue," in which sense it is used in "Stowe's Survey," who says the guests "were set and served plentifully with venison and wine by Robin Hood and his *meynie*." It is a mistake to derive this word from the same source as *many*—the plural of *much*. In the "Dictionnaire de la Langue Romane, ou vieux langage Français," Paris, 1768, *mesnie* or *mesniez* is explained as signifying habitation, "*fermes, bourgs et villages*." The word is used in the Scottish lowland dialect as "mains," a farm and collection of farm-buildings. Halliwell's Archaic Dictionary (1848) states that "*meny*," a family, is a word still in use in the North of England. It is from the old Keltic *muinn* or *muinne*, the people comprising the household, the servants and the retainers of a chief; whence *muinntir*, a large farm or establishment; and *muinntireach*, largely provided with servants—having a numerous household.

**Mell.** To mix, to mingle, from the French *mêler*. The word is used by Shakspeare in a different sense, the true meaning of which has excited considerable dispute. It occurs in "All's Well that ends Well," act iv. scene 3, when the rhymed epistle found in the pocket of Parolles is read, addressed to a "proper maid in Florence, one Diana, bidding her beware of one Count Roussillon, a dangerous and lascivious boy."

And say a soldier, Dian, told thee this,  
Men are to *mell* with, boys are not to kiss.

On this passage Mr. Halliwell (Dictionary of Archaic and Provincial Words) remarks, "Modern editors repudiate the indelicate meaning of 'mell,' but its meaning

(futuo) is clear beyond the shadow of a doubt." He quotes in corroboration a MS. of Lydgate, in the Ashmolean collection:—

Like certeyn birdes called vultures  
Withouter *mellying* conceived by nature.

and from the "Coventry Mysteries," page 215:—

And a talle man with her doth *melle*.

That the word so used is not derived from the French *mêler*, to mix, will appear from the Keltic *meal*, to possess or enjoy carnally, to copulate; and *mealtuinn*, carnal possession and enjoyment. It is worthy of inquiry whether the phrase "*melting* moments," applied to the indulgence of amorous passion, does not derive its adjective from the Keltic *mealtuinn*, rather than from the English *melt*, to dissolve.

The meaning of *mell*, in the sense in which it is used in Shakspeare, is still retained in Scottish poetry, as in the "Death and dying words of poor Mailie."

An' neist my yowie, silly thing,  
Gude keep thee frae a tether string!  
O, may thou ne'er forgather up  
Wi' ony blastit moorland tup:  
But aye keep mind to moop an' *mell*  
Wi' sheep o' credit like thysel'.

*Burns.*

Here the true Gaelic sense is even more manifest than in the epistle of Parolles.

**Mephistopheles.** This word, rendered familiar to the last and present generation by the "Faust" of Goethe, was known in the Elizabethan era, and used by Shakspeare and Marlowe a century and a half before Goethe. In its present orthography it has all the appearance of a Greek word, but the Greek knows it not. In the Shakspearean era it was written Mephistophilis and Mephistophilus:—

Come, *Mephistophilis*, let us dispute again  
And argue of divine astrology! *Marlowe.*  
Hath *Mephistophilis* no greater skill—  
Who knows not the double motions of the planets.  
*Ibid.*

Pistol, in "The Merry Wives of Windsor," act i. scene 1, uses the word jocularly :—

How now, *Mephistophilus* ?

Nares describes the word as a fanciful name of a supposed familiar spirit mentioned in the old legend of "Sir John Faustus." It appears, like the old name of Demogorgon, also erroneously supposed to have been of Greek derivation, to have been compounded of two Keltic words, *mi-fios*, perversion of knowledge, and from *mi*, equivalent to the prefix of *mis*, and *fios*, knowledge and *diabhol* (*diabol*), devil ; whence *mi-fios-diabol*, the devil of perverted or misleading knowledge ; an exact description of the cunning demon portrayed by Marlowe and Goethe.

**Mermaid.** It is very doubtful whether, in the Elizabethan era, *mermaid* signified a sea-maiden—half-woman, half-fish—or whether the word was not synonymous with *siren*, an enchantress, or a very beautiful woman. The French translate mermaid by *sirène*, from the Greek word. Greek mythology, though it makes the lovely sirens dwell on the sea shore, says nothing of the fish-like shape of the lower portions of their bodies ; but sometimes gives them wings like a bird or an angel.

Ovid says nothing of the fish-like form. According to him, the sirens were so disconsolate at the rape of Proserpine, that they prayed the gods to give them wings, that they might seek her in the sea, as well as by land ; which would not have been necessary if they lived in the sea, and could swim like fishes.

Oh, train me not, sweet mermaid, with thy note,  
To drown me in thy sister's flood of tears :  
Sing, *siren*, for thyself !

*Comedy of Errors*, act iii. scene 2.

*Oberon* : My gentle Puck, come hither ! Thou reinmemberest  
Since once I sat upon a promontory  
And heard a *mermaid* on a dolphin's back  
Uttering such dulcet and harmonious breath  
That the rude sea grew civil at her song ;  
And certain stars shot madly from their spheres  
To hear the sea maid's music.

*Midsummer Night's Dream*, act ii. scene 1.

The Greek word, from which the moderns have adopted *siren* as synonymous with a beautiful and fascinating young woman, comes from a far older source in the Aryan, and afterwards the Keltic and Gaelic *suire*, a damsel, a nymph ; whence *suiriche*, a sweetheart, a wooer, and *suire-thagh*, courtship.

The Greeks represented the *sirens*, as maidens singing their entrancing and too dangerously beautiful songs on the sea-shore, not in the sea. The English, in the infancy of English literature, misled by the word *mer*, represented them as dwellers in the sea, not remembering that *mer* never signified the sea in the English language. This error as to the origin of the first syllable in *mer*-maid, led to the other error of representing the beautiful beings as having tails like fishes. Possibly the true origin of the English mermaid is from the Keltic *mear*, sportive, merry, wanton, lascivious, and *maighdear*, a maid, a girl, a young woman. If this be the derivation, *mermaid* would signify a merry maid, a wanton girl, and would account for the slang of the seventeenth century, which was, according to Gifford, quoted in Nares, "one of the thousand cant terms for a prostitute."

In explanation of this idea, Lemprière may be quoted, though he did not suspect the application that might be made of his remark, "Some suppose that these sirens were a number of lascivious women in Sicily, who prostituted themselves to strangers, and made them forget their pursuits, while absorbed in illicit pleasures."

*Siren* or *syren* is a word long anterior to the classical Greek language, of which the root is the Keltic *suire* (plural, *suirean*), a maid, a beautiful woman, a nymph ; *suiridhe* signifies courtship, wooing, love-making.

**Merry Andrew.** Merry Andrew is an old word of the Elizabethan era for a jester, or mountebank. Johnson is the first English lexicographer who notices this word, and translates it a Jack-pudding, or buffoon. He attempts no etymology. The Germans call a *Merry Andrew* a "Jack



Sausage" or *Hans Würst*. The French have *saltimbanque* and *Jean Potage*. A writer in *Notes and Queries*, February 7th, 1852, says: "Although Strutt, in his 'Sports and Pastimes,' has several allusions to *Merry Andrews*, he does not attempt to explain the origin of the term. Hearne, in his 'Benedictus Albus,' speaking of the well-known Andrew Borde, gives it as his opinion that this facetious physician gave rise to the name; "'twas from the Doctor's method of using such speech at markets and fairs that in after-times those that imitated the like humorous, jocose language, were styled *Merry Andrews*, a term much in use among our stages."

All the lexicographers who mention the word, which is one peculiar to the English language, are content to derive it from this Dr. Andrew Borde. The true root seems to be the Keltic *meur*, merry; *mir*, to sport; *meuraiche*, a clown, a buffoon; *mirean*, sportiveness, combined with *druidh* (pronounced *droo-i*), a conjuror, a pretended magician. We have thus the common word *Merry Andrew* without reference to the fabulous physician, whom lazy makers of dictionaries, each following in the track of his predecessors, are contented to accept. A suspicious element in the common derivation from Andrew Borde, is that *bord* in Keltic signifies a jest, a witticism, a joke, as in the lines quoted by Nares:—

Trust not their words  
Nor merry *bords*.

For all thy jests and merry *bords*.

Drayton.

Whence is doubtless derived *An druidh bord*, or "the conjuror who jests."

**Merry Greek.** This phrase occurs twice in "Troilus and Cressida," and is once the occasion of a pun by the fair and fickle Cressida (act i. scene 2). In reply to Pandarus, who thinks that Helen loves Troilus better than she does Paris, she replies jestingly, "Then she is a *merry Greek* indeed." Mr. Staunton remarks that "*merry Greek*

meant a wag or a humourist, and is frequently to be met with in old books." Our oldest English comedy, "Ralph Roister Doister," has a character, who is the droll of the piece, called Matthew *Merry-Greeke*. Mr. Staunton attempts no etymology, and gives no explanation why, in England, the Greeks—if the word be derived from that nation—should be considered merrier than other people, or than the inhabitants of "merry England," to whom the pleasant epithet was usually applied. *Mear*, in Keltic, signifies sportive, joyful, playful, wanton, and from that language the English words merry and merriment are derived. *Greek*, in this particular phrase, seems to be derived from the Keltic *cridhe* (*cree*), the heart, and *cridheach* (pronounced *creee-ach*), hearty, pleasant; whence *merry Greek*, corrupted from *meare-cridheach*, merry-hearted.

**Mettle.** Sometimes erroneously written *metal*, from an idea that the word was connected in some way with brass, iron, or other mineral, as when we say of a man that he has a brazen face, or that he has iron nerves. Shakspeare uses *mettle* as synonymous with stomach. The one word is of Keltic, the other of French, Latin, and Greek origin, and both, as used in ancient and sometimes in modern English, signify pride, courage, daring, ambition, and high spirits. This meaning is founded, it is to be supposed, on the popular belief that he who has a good stomach, and is in full health and vigour in consequence, is mentally as well as corporeally superior to him whose stomach is feeble. Both of the words came, in consequence to be used metaphorically. Thus in "Henry VIII.," act iv. scene 2, it is said of Cardinal Wolsey:—

He was a man  
Of an unbounded *stomach*, ever ranking  
Himself with princes.

In "Henry V." occurs the passage:—

He who hath no *stomach* for this fight,  
Let him depart.

In Holinshed it is said of Richard III.:—

Such great audacities, and such a *stomach*, reigned in his bodie.

The Keltic of stomach is *maodal*, whence *mettle*, which English philologists, from Johnson down to Worcester, Webster, and Wedgwood, persist in considering a corruption of *metal*. The latter defines *mettle* to signify life, vigour, sprightliness, and explains it as "a metaphor taken from the *metal of a blade*, upon the temper of which the power of the weapon depends."

Perhaps the following passage from "Timon of Athens," act iv. scene 3, may help, among others, to confirm the derivation of *mettle* from the Keltic *maodal*, the stomach, and to produce doubt in those who trace it from metal—of which swords are made.

Common mother, thou  
Whose womb unmeasurable, and infinite breast  
Teems and feeds all ;—whose self-same *mettle*  
Whereof thy proud child, arrogant man, is puffed,  
Engenders the black toad, and adder blue, &c.

No corroboration of the fact that *mettle*, signifying stomach, in the sense of courage and high spirit, is derived from *metal*, whether gold, silver, lead, or steel, can be found in the vulgar vernacular "brass." This slang word signifies impudence; a "brazen-faced" or impudent person. In Keltic, *bras* means keen, rash, impetuous, intrepid, brisk, daring, impudent—and is, there can be no doubt, the root of the slang word which is still current.

**Mew.** This word, derived from three separate sources, has as many different and distinct meanings in English; *mew*, to cry like a cat; *mew*, to change, to moult, as a bird does its feathers; and *mew*, to shut up, to immure, to confine. In its last sense it is almost obsolete, but remains in partial use in the vernacular, in the phrase *mewed up*, confined in a close atmosphere. Shakspeare employs the word in two of its meanings: first, "I'd rather be a kitten, and cry *mew*," "thrice the brindled cat hath *mewed*;" and second, in its sense of confinement or imprisoning, as in the following instances:—

And if King Edward be as true and just

As I am subtle, false, and treacherous,  
This day should Clarence closely be *mewed up*.

*Richard III.*, act i. scene 1.

More pity that the eagle should be *mewed*  
While kites and buzzards prey at liberty.

*Ibid.*

And therefore has he closely *mewed* her up,  
Because she will not be annoyed with suitors.

*Taming of the Shrew*, act i. scene 1.

I will ; and know her mind, early to-morrow.  
To-night she's *mewed up*.

*Romeo and Juliet*, act iii scene 4.

The etymology of *mew* like a cat, and *mew*, or moult, has been satisfactorily accounted for, but all attempts to trace "*mew*," and "*mew up*," in the sense of confining or imprisoning, have hitherto been unsatisfactory. The word is from the Keltic or Gaelic *much* (with the omission of the guttural, which is alien to the English language, and unpronounceable by the English people), to quench, to suffocate, to extinguish, and *mug* or *muig*, dark, gloomy lonely ; whence *mewed up*, shut up in a dark or gloomy place.

Mr. Staunton says that *mewed up* is a phrase taken from falconry, because *mew* was the inclosure where the hawks were confined ; but the phrase, though applicable to the confinement of a hawk or other bird in a place of security, is not restricted to its use in falconry, and applies more to moulting than to imprisonment.

**Miching Malicho, or Mincing Mallecho.** This expression in "Hamlet" has given rise to much conjecture, and, although explained to the satisfaction of many commentators and editors of Shakspeare, has not been rendered quite clear. Nares says that it "seems agreed that *malicho* is corrupted from the Spanish *malhecor*, which means a poisoner," and that *mich* is the old English word, to skulk ; and that by *miching malicho*, Hamlet means a "skulking poisoner." He adds "*malicho* may mean mischief, from *malicho*, an evil action. Or if *mincing malicho* be the right reading, it may mean delicate mischief." Mr. Staunton



says, "'to mich' is an Old English verb 'to skulk,' and *mallecho* (not *malicho*), from the Spanish, is the same as *malefaction*." Mr. Charles Knight, who calls it a wild phrase, says "to *mich* is to filch, and *mallecho* is 'misdeed,' from the Spanish." There is both agreement and disagreement between these authorities. All unite in considering the "wild phrase" to be half old English and half modern Spanish. The words occur only in Shakspeare. An attentive reading will show that they may apply, not to the murder, which was a mischief done and accomplished beyond recall, but to the subsequent wooing of the Queen by the murderer. The stage-direction says:—

The Queen returns; finds the King dead, and makes passionate action. The poisoner, with some two or three mutes, comes in again, seeming to lament with her. The poisoner woos the Queen with gifts; she seems loth and unwilling awhile, but in the end accepts his love.

It is at this latter point of the dumb show, and not at the murder, that Ophelia, surprised at such a passage of courtship between the murderer and the Queen, exclaims, "What means *this*, my lord?" and that Hamlet replies, "Marry, this is *miching mallecho*; and means mischief." Here it may be inquired if it is the murder or the wooing that means mischief? In the murder, the mischief has been done beyond recall; in the wooing, the mischief is in the future—a mischief that will, in due time, be completed by the marriage of the guilty pair. Here we find a clue to the meaning in the Keltic *miannaich*, lust, and *mallaichte* accursed, damnable; i.e. "this is"—*miching* (corrupted from *minching* and *miannaich*) and *malecho* (corrupted from *mallaichte*)—"damnable lust, and means mischief." Thus the "wild phrase" which Shakspeare puts into Hamlet's mouth when in his indignation he bursts into the passionate language of the common people—expresses his horror at the lust of the guilty pair, which has already produced murder, and will produce future evil. The English *mich* is an evident corruption of *minch*, whence, as in some editions, *minching mallecho* (not

*mincing*), which leads to the original Keltic *miannaich*, to lust after a woman, and to follow her with libidinous thought, the German *minne*, love (or lust), and minx, a forward, a lustful young woman.

Read by the light of this explanation, the phrase becomes clear, and signifies "accursed lust," in which the king's brother and successor indulged for his brother's wife, and for the gratification of which he murdered Hamlet's father.

**Milch.** This word has long been obsolete except in the epithet a *milch* cow.

Shakspeare makes the "player" say in the tragedy:—

The instant burst of clamour that she made  
Would have made *milch* the burning eye of heaven.

*Hamlet*, act ii. scene 2.

Halliwell's Archaic Dictionary translates *milch* as white. Mr. Staunton glosses *milch* as "moist." The Keltic has *milis* (pronounced *milish*), soft, gentle, mild. This is the real meaning of the word in Shakspeare, as will be evident, if we consider that by a *milch* cow is not meant a *moist* cow. The epithet a "*milch* cow" is from the Teutonic or English *milk*, but as used by Shakspeare in the passage cited, is clearly from the Keltic. Mr. Staunton's translation suits the sense, but is inconsistent with the etymology.

**Mildew.** A blight upon plants. The word is erroneously supposed to be derived from *mil*, honey, and *dew*, the exhalation.

There *was* your husband.—Look you now what follows,  
Here *is* your husband, like a *mildew'd* ear,  
Blasting his wholesome brother.

*Hamlet*, act iii. scene 4.

*Mildews* the white wheat.

*Lear*, act iii. scene 6.

*Mildew*, as Shakspeare employed the word, means the blight, or black smut upon corn, which, on close examination, is found to consist of black aphides, or plant-lice, which develop into flies. The word is derived from the

Keltic *mial*, lice, and *dubh*, black, whence *mial-dhu*, *mildew*, or an insect blight, which has no reference to sweetness or to dew—but to a well-known insect pest. *Mildew*, however, is used in English to signify any kind of blight, and is not confined to the black smut upon corn.

**Mince, Minion, Minikin, Minicking, Minx, Minnock, Minnow.** The Keltic word *min*, which appears in the Greek *μικρος*, small, the Latin *minus* and *minor*, has not only the meaning of small in the more ancient language, but of soft, fine, tender, delicate, smooth, pretty, and beloved; Shakspeare expresses the analogous ideas of prettiness and littleness in "Love's Labour's Lost," "pretty because little." The primitive *min* appears as the root of many words both in classical and colloquial English, and in all the languages of the nations of Western Europe, whose origin is more or less Keltic—the French, Italian, Spanish, German, Dutch, &c.

Shakspeare employs *mince* in a variety of ways, no longer familiar. In modern speech we talk of *mince* pies, *minced* meat, and of an affected person who *minces* his or her words; but Shakspeare gives the word a more extensive application. He says, "I know no ways to *mince* it in love" ("Henry V.," act v. scene 2). "And love doth *mince* this matter" ("Othello," act ii. scene 3). "Behold yon simpering dame—that *minces* virtue" ("Lear," act iv. scene 6). "Speak to me home, *mince* not the general tongue" ("Antony and Cleopatra," act i. scene 2). "When she saw Pyrrhus make malicious sport, in *mincing* with his sword her husband's limbs" ("Hamlet," act vi. scene 2). "Nothing so much as *mincing* poetry" ("1 Henry IV." act iii. scene 1). "Time wears! Hold up your head and *mince*" ("Merry Wives of Windsor," act v. scene 1).

**Minnock, Minnicking.**—In "Midsummer Night's Dream," when Puck tells Oberon that he has fixed the ass's head on the nowle of Bottom the weaver, who was to have played the part of Pyramus, occurs the passage:—

Anon his Thisbe must be answered,  
And forth my *minnock* comes.

In "King Lear," Edgar says:—

For one blast of thy *minnick*ing mouth,  
Thy sheep shall take no harm.

"The word *minnock*," says Nares, "occurs in the first quartos, but in the folios *mimic* was substituted. Dr. Johnson was inclined to suppose *minnock* to be the right word, and derived from the same source as *minx*." Both *minnock* and *minnick*ing are from the same source as *mince*.

*Minx*, now used contemptuously for a forward, pressing, or petulant young woman, was formerly a term of endearment, from *mineag*, a little darling girl. *Minion*, a male darling, has undergone a similar degradation of meaning, and from being a term of respect and affection, has now become one of opprobrium.

*Minnow*, a very small fish, derives its name from its smallness, and from *min*, but as used by Shakspeare in "Love's Labour's Lost," act i. scene 1, seems to be a misprint for *minion*:—

There did I see that low-spirited swain, that base *minnow* of thy mirth.

The vernacular *finickin*, applied in contempt to a conceited and over-dainty person in dress, manners, or conversation, is from the same Keltic root, *minanach*, which with the aspirate becomes *mhinanach*—*mh* pronounced as *f* or *v*. The English (Anglo-Saxon) Dictionaries derive it erroneously from *fine*.

The Germans, upon the root of *min* or *minnie*, which they interpret as love, have formed the word *minnesinger*, minstrels, or singers of love-songs. In Lowland Scotch *minnie* is a term of endearment used by a child to its mother.

**Minute-Jack.** No record or trace of this word, or any trustworthy explanation of its meaning as it occurs in "Timon of Athens," has ever been discovered.

Live loath'd and long !  
Most smiling, smooth, detested parasites,  
Courteous destroyers, affable wolves, meek bears,



You fools of Fortune, trencher-friends, Time's flies,  
Cap and knee-slaves, vapours and *minute-jacks*!

Act iii. scene 6.

It is evident from the context that the term was one of contemptuous reproach—addressed to the fair-weather sycophants who hung about Timon in the days of his wealth, but deserted him when he was no longer able to pamper their greediness. Most of the commentators define it to mean a little figure on clocks that struck the quarters of the hour, but the explanation is scarcely satisfactory, and falls very far short of expressing the withering scorn of the indignant Timon. Nares rejects the interpretation of “jacks,” of which the only office was to strike the hours and the quarters, and not the minutes, and thinks that no more was meant than “fellows who watch their minutes, to make their advantage—time-servers;” that is to say, *jacks* or fellows of the minute of prosperity, who ceased to be *jacks* or fellows in adversity. This, however ingenious as a paraphrase of the possible meaning of the word, is scarcely to be deemed satisfactory. There are, however, two Keltic words—one Gaelic, one Kymric—of which *minute* may be a corruption and mispronunciation; *miannach* signifies greedy, covetous, and *deoch* (pronounced *jack* or *jock*), which signifies drink. These two may possibly be the roots of *minute-jack*. If this explanation could be accepted, “greedy of drink” that the rich Timon afforded; would be a fitting companion to the previous phrase “trencher-friends.” This, however, is a mere suggestion, and must stand for what it is worth in the unravelling of the difficulty.

The second possible explanation is to be found in the Kymric *mynych*, frequent, often, and *diach* (*jack*), a low fellow, a person of ignoble origin and manners; whence a low fellow, making frequent visits. But the first supposition is preferable.

**Miss.** The title bestowed in recent times on all unmarried women, young or old. The English language is

singularly deficient in the ordinary titles of courtesy given to men and women, and borrows largely from the French in this respect, as in *master* or *Mr.* from *maitre* or *maistre*; *mistress* or *Mrs.* from *maitresse*; and *madam* or *ma'am* from *madame*. Shakspeare uses the word *mistress* for young women several hundred times, but never once employs the word *miss*, which philologists all hold to be a corruption and abbreviation of *mistress*. None of the contemporaries of Shakspeare seem to have employed *miss*, which in its present sense did not come into general use until early in the eighteenth century. In the Diary of John Evelyn, under date of 1662, the word signified a concubine, in which sense it is still employed by the vulgar. *Miss*, in its graceful and respectful sense, as we now employ it, was applied, at the beginning of the eighteenth century, to gentlemen's daughters up to the age of ten or twelve, after which time they were promoted to the rank of *mistress*. But the people, who did not trouble themselves with literature or with Dictionaries, had long previously given the title of "miss" to all young ladies, from the Gaelic *meas*, respect, regard, esteem; and *maise*, beauty, loveliness, comeliness; *maiseag*, a pretty girl, a young woman; *maiseil*, beautiful, engaging, comely.

The French still say affectionately to a young girl, "*ma belle*," just as they say to a young man, "*mon brave*." Modern English dictionary-makers have not yet arrived at the true knowledge of the sources of this word, that renders much more justice and homage to the fair sex than the vulgar *mistress*, or its still more vulgar corruption of *missus*. But they will doubtless come to it in time—when they are relieved from the crushing weight of Teutonic prejudice, which prevents them from acknowledging or even considering the fact, that there was an English language in existence long prior to the Saxon invasion, and that that primitive language has not wholly perished from the vernacular. It should be noted that the German language, like that part of the English which is derived from it, has no real titles of courtesy for a woman, such as

the French employ in madame or mademoiselle, but simply "frau," a woman, for madame, or *jungfrau*, young woman, for miss or mademoiselle.

**Mister**, used as a verb, occurs in Spenser and other writers of his time :—

As for my name, it *mistreth* not to tell,  
Call me the squire of dames, that me besemeth well.

*Faerie Queene.*

Nares conjectures that this word, which he cannot explain, may mean to "signify" or "be of consequence," a conjecture that would not render this particular passage unintelligible. He cites other instances of its use as an adjective, which do not support the interpretation, but rather point to it as an abbreviation of "mysterious :"—

Such *mister* saying me seemeth to mirke.

*Shepherd's Kalendar.*

What *mister* chance hath brought thee to the field  
Without thy sleep.

*Browne's Shepherd's Pastoral.*

What *mister* wight she was and whither brought.

*Fairfax, Tasso.*

These *mister* arts few better fitting thee.

*Drayton's Eclogues.*

The word seems to be from the Keltic *mi-stiuir*, to mislead, to misguide ; and *mi-stiurach*, misleading ; an epithet that seems to suit the sense of all the passages quoted, except that from the "Faerie Queene."

**Mobled Queen.** Much discussion has taken place on the meaning and origin of the epithet "mobled," applied to the queen in "Hamlet." Some have held that it should be mob-led, or led by the mob ; others, that *moble* meant either a woman's head-dress or a veil covering the face. Nares says that *moble*, to muffle, is to veil or cover the head ; and that the word was sometimes written *mable*. He also cites *mob-cap*, a phrase still in use, but suggests no etymology. Mr. Halliwell says that to *mob*, in Yorkshire parlance, is to dress awkwardly ; and that "mobb'd

up" means to be dressed in a coarse, vulgar manner ; and adds, "this is perhaps connected with *mobled* in 'Hamlet.' " Mr. Staunton suggests that *mobled* is nothing but a corruption of *muffled*.

When the First Player in the scene comes to the line:—

But who, oh, who has seen the *mobled* queen,

Hamlet starts at the unusual word and repeats it dubiously, but Polonius, who appears to understand the meaning, approves it:—

That's good—the *mobled* queen is good.

The player describes the queen as running barefoot up and down, a "clout upon her head, where late the diadem stood, and upon her loins a blanket for a robe"—a description which fits the Yorkshire phrase cited by Mr. Halliwell.

The true derivation of the word seems to be from the Keltic *mob*—often written *mab*,—a fringe, a tassel ; whence *mob-cap*, a tasselled or fringed cap ; diminutive, *moble*, a little fringe—possibly of lace—as an adornment either to a cap or a veil.

**Mock Water.** "This," says Nares, "is a jocular term of contempt used by the Host in the 'Merry Wives of Windsor' to the French Dr. Caius, and means to allude to the *mockery* of judging of diseases by the urine, which was the practice of all doctors, regular and irregular, at the time. *Mock water* must therefore mean 'You pretending water doctor !' . . . Can anything," he asks triumphantly, "be more clear ?" But it is not quite clear, as "mock" is apparently, if not certainly, a misprint for *muck*. It is no mockery, as all physicians know, to judge of the state of health in certain diseases, real or suspected, by the water, and there is no mockery whatever in the investigation. The word *muck*—signifying filth—is applied to dirty and puddle-water, or to urine, and the unburied excreta of animals. Its origin is unknown if it be not traceable to the Keltic *muich*, or swine, and the filth of swine.

**Modern.** Shakspeare in several instances makes use



of this word in a sense which is not that of modern, as opposed to antique, and which all the commentators agree in considering must mean trivial, worthless, common. The most noted example occurs in "As You Like It," act ii. scene 7, in the line :—

Full of wise saws and *modern* instances,

in which "modern," as opposed to "antique," is generally accepted as the true meaning; i.e. full of ancient sayings or proverbs, and modern instances of their wisdom.

In the following instances, among many others that might be cited, a similar interpretation cannot be held valid. When Rosalind tells the melancholy Jacques that those who indulge in extremity of either laughter or melancholy—

Betray themselves to every *modern* censure  
As worse than drunkards,

"modern," as distinguished from ancient, is wholly inapplicable.

So in "Macbeth," act iv. scene 3 :—

Where sighs, and groans, and shrieks that rent the air  
Are made, not masked; where violent sorrow seems  
A *modern* ecstasy,

modern, in the usual sense, is clearly inadmissible. The same remark applies to the Queen's speech in "Antony and Cleopatra," act v. scene 2 :—

Say, good Cæsar,  
That I some lady trifles have reserved,  
Immement toys, things of such dignity  
As we greet *modern* friends withal.

The Keltic *modhar* signifies gentle, mild, soft, usual; in which sense, in the three passages above quoted, "usual" might be substituted for "modern" with the greatest advantage to the meaning. The same interpretation would exactly suit the passage in Ben Jonson's "Poetaster :"—

Alas! that were no *modern* consequence  
To have cothurnal buskins frightened hence.

**Mome.** In the "Comedy of Errors," one of the Dromios, apostrophizing a blockhead, calls him—

*Mome!* malt-horse! capon! coxcomb! idiot! patal!

all words of contempt and ignominy.

Sir John Hawkins thinks the word is equivalent to *mum*, silent; whence mummery, a pantomime. Nares is of opinion that it comes from the Greek *Momus*; though *Momus* was a clever satirist, not a fool. Cotgrave cites the French *mome*, a buffoon. Bescherelle renders *mome* not by buffoon, but by *enfant détenu pour vol*, a child accused of theft.

The real derivation is probably either from the Keltic *maoine*, a fright, or the wearer of a frightful mask—whence the English mummer and mummery—or from *muime*, an old woman, as a term of depreciation, signifying foolish.

**Monger.** A dealer. This word is obsolete except in combination with the name of the article in which the "monger" trades; as in *coster-monger*, *fish-monger*, *iron-monger*, and by extension of meaning, *news-monger*, *scandal-monger*, *whore-monger*, to which might well be added *joke-monger*—if it were permissible to coin the word. English philologists derive it from the German *mengen*, to mix, to mingle; but the German itself seems to be derived from the Keltic *mion* or *min*, small; and *minig*, frequent, in small quantities; whence it was afterwards applied to a retail dealer whose trade was in small articles of different kinds. No wholesale merchants or traders of the highest class are or ever were called *mongers*. A *mongrel* dog is a dog of mixed breed, not of pure blood:—

The plague of Greece upon thee,  
Thou *mongrel*, beef-witted hound!

*Troilus and Cressida*, act vi. scene 1.

That *mongrel* cur Ajax!

*Ibid*, act v. scene 4.

*Mingle* is a word of the same Keltic derivation. *Mung*, obsolete in England, is still current in the United States.

**Moon-calf.** A stupid person or child, an idiot, a shape-

less abortion, a monstrous birth. Shakspeare uses the word five times in the "Tempest," to describe Caliban, but it occurs nowhere else in any of his plays:—

If thou be'est a good *moon-calf*.

Act iii. scene 2.

Under the dead *moon-calf's* gaberdine.

Act ii. scene 2.

The syllable "moon" in this epithet has suggested to all lexicographers who have endeavoured to explain it that it is derived from the supposed malign influence of the moon upon the mother at or before the birth of the child, and that it is the result of the same idea which attributes insanity to the evil influence of the moon; whence such afflicted persons are called lunatics. The same idea prevails in the word *moon-struck*, and in the vulgarism to "go *mooning* about;" i.e. to behave in a fatuous and idiotic manner. The word *moon-raker*, which, on the faith of a silly popular tradition, is often applied in derision by people who should know better, to the men of Wiltshire, has been explained by vulgar tyros in philology by a ridiculous anecdote that a Wiltshire man, in a state of intoxication, saw the reflection of the moon in a pond, and thinking it was a cheese, attempted to draw it out with a *rake*. It is possible, however, that the name of the planet has in reality nothing to do with any of these words, and that the true root of them all is the Keltic or Gaelic *meunan*, which originally meant to yawn, and afterwards came to signify any vacant-minded or stupid person who had the habit of yawning, from sheer deficiency of intellect or of adequate comprehension of or interest in anything around him. *Raker*, in the silly libel on the men of Wiltshire, is explicable by another Keltic word *rag*, obstinate, and *ragair*, an obstinate person. In *moon-calf*, if *moon* is from the Keltic, *calf* is from the Saxon-English; so that the word is a hybrid one, though even this is not certain, as may be seen by the reference to "collop," or "calbh" (see *ante*) applied by Leontes, in "Winter's Tale," to his child

Mamillius, who uses it in the sense of a child, a branch ; i.e. an olive branch.

**Mops and Mowes.** Ill-natured mockeries and grimaces.

Before you can say come and go,  
And breathe twice, and cry so, so !  
Each one tripping on his toe  
Will be here with *mop* and *mowe*,  
Do you love me, master ? No ?

*Tempest*, act iv. scene 1.

Mine uncle is King of Denmark, and those that would make *mowes* at him while my father lives.—*Hamlet*, act ii. scene 2.

Apes that *mowe* and chatter at me.

*Tempest*, act ii. scene 2.

Spenser wrote *mocks* and *moes*, from which it has been supposed that *mopes* and *moes* was a corruption of *mocks* and *mouths*. Mr. Staunton glosses *mowes* as "ridiculous antics." The French has *faire la moue*, to make a grimace. *Mop* is said by Nares to be from the Gothic *mopa*, ridicule. Bescherelle, in his French Dictionary, has it that *moue* is derived either from the English mouth or from the Greek *μύω*, to press the lips. How wrong all these guesses are will appear from the Keltic *màb* or *màp*, to vilify, to rail, to employ abusive and scurrilous language ; and *mùch*, *mùg*, or *mùig*, surliness, gloom, moroseness, or an ill-natured contortion of the mouth and countenance. In the old French, called "Langue Romane," *mouard* and *mouarde* signify a male and a female monkey.

**Morglay.** A great sword ; the *claymore* of the Scottish Highlanders.

Carrying

Their *morglays* in their hands.

Beaumont and Fletcher, *Honest Man's Fortune*, act i. scene 1.

And Bevis with a bold heart,  
With *morglay* assailed Ascipart.

*Guy of Warwick* (Nares).

"The sword of Sir Bevis of Hampton," says Nares, "which was so famous that it became a general name for



a sword. 'It meant the sword of Death—*glaive de la Mort*.' Nares was wrong. The word is formed of two Keltic words—*mor*, great, and *claidheamh* (pronounced *clai-av*), a sword; whence *mor-glaid* in English, and *claid-mor* in the Scottish Highlands, a great sword; and also the French *glaive*. The word is sometimes used in English poetry, both ancient and modern.

**Morris-Dance.** A dance that was formerly common in the British Isles, on May Day, the ancient Druidical Festival of Beltane, the fire of Bal or Baal.

As fit as ten groats for the hand of an attorney, . . . or a *morris* for May Day.

*All's Well that Ends Well*, act ii. scene 2.

How like an everlasting *morris* dance it looks.

Massinger, *A very Woman*, act iii. scene 2.

The May Day dance of the Druids, which was a stately religious ceremony in honour of the sun—gradually, on the extinction of Druidism, when its origin and meaning were forgotten, deteriorated into the popular dance of lads and lasses around the Maypole, and finally into the vulgar modern dance of the chimney sweeps and Jack-in-the-Green on the first of May. This, in its turn, is fast becoming obsolete, though familiar in the streets of London a quarter of a century ago. The characters in the old Morris-dance of the Elizabethan era are enumerated by Nares and other writers. It seems so obvious, and it is so easy, to derive the word from *Moorish*, or a dance of the Moors, or Moriscoes, that the compilers of English Dictionaries have been contented to trace it to that source and to look no further. Nares, however, had his doubts upon the subject, and says, "it is difficult to trace any part of these dances clearly to Moorish origin, and the presumption is chiefly founded upon the names Moorish and Morisco." Among the Moors, and the Orientals generally, it is only the women who dance; and there is, moreover, not a scintilla of evidence to prove that the British people, in the primitive times when the Morris-dance was a religious observance, knew anything of, or borrowed any-

thing from the Moriscos. It is probable that the word is from the Keltic *mor*, great, and *uasal*, or *uiseil*, noble and dignified, and that the final syllable was dropped in the course of ages, when *mor-uasal* and *mor-uiseil* became *mor-uas*, or *moruis*, great, and noble, stately, dignified, solemn. All the knowledge that we possess of the Druids, and all the popular traditions relating to them, show the solemn importance which they attached to May Day, or Beltane. Beltane signifies the fire of Baal or the Sun, and it was one of the most imposing ceremonies of their religion, for the multitude of devotees preceded by the three orders of the priesthood—the priests, the bards, and the prophets—to march in solemn procession to the top of a high hill, and watch the kindling of a fire, on the first morn of May, by the direct agency of the rays of the sun. The solemn and mysterious dance around the fire thus kindled appears to have been the origin of the *morris*, or *mor-uiseil* dance, an origin and a decay suggesting the trite reflection of Hamlet on the skull of Yorick,—

To what base uses we may come at last;  
Imperial Cæsar, dead and turned to clay,  
May stop a hole to keep the wind away!

and that the most sacred and venerable ceremonial of the Druids may dwindle into a dance of sweeps and vagabonds.

**Morris-Pike.** "This," says Nares, "was a formidable weapon used often by the English mariners and sometimes by the soldiers." He adds that the word was supposed to be of Moorish origin:—

To do more exploits with his mace than a *morris-pike*.

*Comedy of Errors*, act iv. scene 3.

They entered the gallies again with *morris-pikes* and fought.

*Holinshead.*

This word, if not derived from the Moors, of which there is no proof—for if it were, some traces of it would most likely be found in French, Italian, and Spanish—is probably from the Keltic *mor*, great, and *uiseil*—contracted into *uis*; and thence *mor-uis*, great, noble, fine, splendid,

elegant—descriptive of the weapon (see *Morris-dance, ante*).

**Mort.** A coarsely familiar word for a woman or wench, employed by tramps, beggars, and gipsies, rather in contempt than in affection.

Male gipsies all, not a *mort* among them.

*Ben Jonson.*

*Mort* was long supposed to be a gipsy or Romany word, but no trace of it appears in the excellent glossary to Mr. Leland's "Gipsy Songs" (1875). The ancient Keltic that survived, and still survives, to such a large extent in unliterary English, was called "cant" in the sixteenth and seventeenth centuries, from *cainnt*, language, and *mort* is described as "cant" in all the Dictionaries and Glossaries that contain it. In Gaelic, *laogh*, a calf, was a term of endearment for a child—as in the speech of Leontes to his boy Mamilius, in the "Winter's Tale," and in the same manner *mart*, a cow, corrupted into *mort*, was the vulgar name for a woman. In the still more vulgar slang of the present day, the word has been further corrupted into *mott*, a prostitute. In French slang, *largue*, signifies a woman. This also is a vulgarism that originates in the depreciatory idea which the ignorant and depraved among the lower classes form of women, and is from the Keltic *larach*, a mare, filly.

**Mouse.** Usually supposed to mean the little animal so called in Saxon-English, from the German *maus*, was a term of great endearment and familiarity for a sweetheart, a child, or a beloved person, in the Elizabethan era.

Pinch wanton on your cheek, call you his *mouse*.

*Hamlet*, act iii. scene 4.

Come, *mouse*, will you walk!

Beaumont and Fletcher, *Woman Hater*.

God bless thee, *mouse*, the bridegroom said,  
And smacked her on the lips.

Warner, *Albion's England*.

The pretty looks that passed  
From privy friend unto his pretty *mouse*.

N. Breton.

Alleyn the actor addresses his wife as my good, sweet *mouse*.

Collier's *Memoirs of Alleyn*.

It seems odd that the name of a little quadruped, which is by no means suggestive of fondness or gracefulness, should have been adopted as synonymous with tender and intimate affection. If the idea were natural, it is singular too that it should not have been known in any European language except the English. This reflection leads to the inquiry whether in this old-fashioned term, *mouse* had not a signification different from that which is now attributed to it. In the ancient Keltic, *mas* (the *a* pronounced broad, *mahs*, or *maus*—quasi *mouse*) signifies comely, excellent, handsome, gracefully rounded. The same word signifies the hips, the gracefully rounded posterior of a young and handsome woman; admired of all sculptors and painters, of all amorous men, and of all mothers of lovely children. The beautiful statue of Venus *Kallapige*, in which the goddess is represented as looking over her shoulder to admire the loveliness of her form, represents the idea which the ancients entertained, as the moderns do, of this portion of the human body in the full and perfect beauty of youth.

That this is the true derivation of *mouse* as used by Shakspeare and the Elizabethan poets is confirmed by the expression, cited by Nares, of a *mouse-piece* of beef; a delicate piece of beef, just below the round or rump, as appears from the cookery-books; and the *mouse-buttock*, a word quoted in Wright's "Dictionary of Obsolete and Provincial English," as "the fleshy piece cut out of a round of beef."

*Mdsach* in Keltic, signifies a woman who has beautiful hips.

**Muckender.** A pocket handkerchief, in vulgar parlance "a *wipe*." The word handkerchief, or kerchief (a *couvre-chef*) for the hand, signified merely a cloth, like



the similarly derived neckerchief, and was an expression to avoid the guttural of the Gaelic *much*, which signified the mucous secretion from the nose, the Latin *mucus*. *Muckender* has long been obsolete, but was common in the Elizabethan era.

Be of good comfort—take my *muckender* and dry thine eyes.—Ben Johnson, *Tale of the Tub*.

'Twill serve for *muckenders* for want of better.

Taylor, *The Water Poet*.

The French *mouchoir*, from *moucher*, to wipe, is derived from the same root.

**Muss.** This ancient English word survives in the United States, where it is considered to be both a vulgarism and an Americanism, and to signify an uproar, a confusion, a scramble, or a *mess*—in the sense of a difficulty or quarrel. It is also a rough game played by boys.

Now, gods and devils!

Authority melts from me. Of late, when I cried Ho!

Like boys unto a *muss*, kings would start forth

And cry, Your will?

*Antony and Cleopatra*, act iii. scene 13.

Nares, like other philologists who think that the early Englishmen of the first centuries of the Christian era, and much earlier, who spoke a language of their own before the Romans, Saxons, or Danes, came into the country, left no traces of their speech in the language that grew up subsequently—seeks to find the root of this word everywhere but in the place where he should have looked for it. The origin of the words which he cites from Rabelais and others is the Keltic *mus-uin*, confusion, tumult, scramble, abbreviated and corrupted into *mus* and *muss*. Many examples of the use of the word in the United States appear in Bartlett's Dictionary of Americanisms.

**Mulled.** The two servants of Aufidius, in their colloquy on peace and war, employ *mulled* in a sense which differs from the ordinary acceptation:—

Peace is nothing but to rust iron, increase tailors, and breed ballad-makers. \* \* \* \*

Peace is a very apoplexy, lethargy, *mulled*, deaf, sleepy, insensible.  
*Coriolanus*, act iv. scene 5.

Nares, Wright, and other commentators explain *mulled* by soft, or softened. Shakspeare's meaning appears to have been more aggressive, and to be derived from the Keltic *mall*, and *maol*, signifying blunt, slow, stupid, bald, barren (see *Malt-horse*).

**Mum-Budget.** *Mum* is colloquial, and implies silence. "*Mum's* the word," i.e. you must say nothing. *Mum-budget* is the catch-word suggested by Slender in the "*Merry Wives of Windsor*," when the plot is laid against Falstaff.

I come to her white and cry *mum!* and she cries *budget*, and then we know each other.

Act v. scene 2.

Various etymologies have been suggested for *mum*, but none for *budget*, as used in this instance. *Mum*, a mask; *munmer*, one who wears a mask in a play or entertainment, and *munmery*, a contemptuous term for a play, a make-believe, all originated in the Keltic *maoim*, which primarily meant terror, alarm, surprise; to produce which in primitive times was the object of wearing a mask, to frighten children or timid people. From *maoim*, in this sense, came *mum*, keep silent,—as those wearing masks did not speak; whence *mumble*, an attempt at speaking with a mask on, an effort which was naturally indistinct. *Mum*, as used by Master Slender, is simply a recommendation to silence, or, as would be said in the present day, "Hush!" The counter-word, as proposed by Slender, is the Keltic *buige!* softly, warily! Cotgrave translates *mum-budget* into French by *avoir le bec gelé*, to have the beak frozen up, like Munchausen's trumpet it is to be supposed; and Howell says to play at *mum-budget* is *demicurer court, ne sonner mot!* Thus *mum* would signify silent! and *budget*, the counter-word, would be cautious! wary! take care! &c.

**Mutton.** A modern slang word of great vulgarity, that was equally slang in the days of Queen Elizabeth, and

that signified an unchaste woman. When dressed in her finery, the better to please her admirers, she was called a "*laced mutton*," while a debauchee or entertainer of such women was called a "*mutton-monger*." Shakspeare puns upon "*laced mutton*" and "*lost mutton*:"—

Ay, sir; I, a *lost mutton*, gave your letter to her, a *laced mutton*; and she, a *laced mutton*, gave me, a *lost mutton*, nothing for my labour.—*Two Gentlemen of Verona*, act i, scene 1.

*The Duke*: I say to thee again, would'st eat *mutton* on Friday?—*Measure for Measure*, act iii. scene 2.

Nares remarks on this passage that "the allusion is double, both to breaking the fast and to incontinence, but the latter notion is more particularly pointed out by the rest of the speech."

The origin of the phrase a *laced mutton*, according to Nares, is a comic perversion of "lost sheep," applied by the clergy to the poor unfortunates who pander to the vices of great cities. The explanation is certainly ingenious, and has passed muster, *faute de mieux*, to our times; but it is more probable that the word "mutton" is nothing but the Keltic *muthan*, a changeling, from *muth* and *muthadh*; whence the Latin *mutare*, to change—and that it was first used by inconstant and incontinent men, whose lusts were not satisfied without a change of sexual intercourse.

*Mutan*, another Keltic word, signifying changed or worn by time and disease, may also be suggested as a possible derivation; and, if correct, it must have been applied in scorn and derision to a woman rather than in fondness.

## N.

**Nasty.** Filthy, disagreeable to the senses. This word has no etymological root that satisfies English philologists, and cannot be traced to any of the usual sources of the language, whether Teutonic or classical, ancient or modern. It occurs twice in Shakspeare, and is a common vernacularism:—

Within thy *nasty* mouth.

*Henry V.*, act iii. scene 1.

Making love over the *nasty* sty.

*Hamlet*, act iii. scene 4.

The nearest approach to a derivation that any lexicographers have discovered is the German *nass*, wet, which cannot, however, be considered satisfactory. The Gaelic has *na-hais* (spelled *nathais*, *t* silent before the aspirate), disagreeable, offensive, which seems to be the true root of the word.

**Neif.** Sometimes written *nieve*, *neuf*, *nief* and *neave*, the hand, the fist. This word is almost obsolete in England, though still common in Scotland, and in some of the northern counties.

Give me your *neif*, Monsieur Mustardseed.

*Midsummer Night's Dream*, act iv. scene 1.

Sweet knight, I kiss thy *neif*.

2 *Henry IV.* act ii. scene 4.

Some Dictionaries derive *neif* from the Icelandic *nefi*, the hand, and others from the Teutonic *knuffen*, to strike with the fist. Both *nefi* and *knuffen* are of Keltic origin, derived from *gníomh* (*gniof*). The Icelandic word omits the *g*, and the Teutonic substitutes a *k*. *Gníomh*—quasi *nec-of* or *niomh*—signifies work; and *gníomhair* (*nec-ov-air*), a worker, a doer, a performer, an agent. Shakspeare makes Hamlet say, when exhibiting his open hand, with the fingers outstretched, "by these pickers and stealers;" as if picking and stealing were the too frequent occupation of the hands. The ancient Keltic nations had a more honourable and poetical idea of the uses and duty of the hand, and called it the *worker*. The ancient sense of the word has ceased to be remembered among the Keltic-speaking nations of our time, by whom the hand is called *lamh* (*laf*), the Scottish *loof*, the palm. In modern Gaelic, *gníomh* & *laimh* signifies the work of his hands.

**Niter, Nittie.** Examples of the use of these two words are given by Nares. "*Niter*," he says, "seems to mean a smart person, but wants further exemplification." "*Nittie*," he thinks, "is used for splendid; as if from the Latin *nitidus*."



He that was admired by *nilers* for his robes of gallantry.

*Hog has lost his Pearl.* (Old Play.)

Oh, dapper, rare, complete sweet *nittie* youth.

Marston's *Satires*. Satire iii.

The derivation is from the Keltic *nigh*, to wash, to clean; and *nighte*, washed; whence the English *neat*, or clean; and, by corruption of neat, the colloquial and familiar words *nittie* and *nattie*.

**Nockandro.** A vulgar word for the posterior in the Elizabethan era:—

Blest be Dulcinea, whose favour I beseeching,

Rescued poor Andrew, and his *nockandro* from breeching.

Nares, from Gayton's *Festival*.

The word occurs in a filthy passage from "Rabelais," in Ozell's translation. Nares thinks it may be "a burlesque composition of *nock*, a notch, and the Greek *ἀνδρὸς*, of a man;" and that "*nock*" signifies the posterior, from its being cleft. Cotgrave has "*cul*, tail; *nockandroe*, fundament." Grose's "Classical Dictionary of the Vulgar Tongue" has *nock*, the breech, from notch, but makes no reference to *nockandro*.

The origin of the word "*nock*" is not to be traced to notch, but to the Keltic *noig*, the anus. *Andro* appears to be derived from *an drudh* or *druigh*, ooze, drop, drain; a meaning fully explained by the dirty passage in "Rabelais."

**Noddy.** A simpleton, a noodle, a fool, a gaby. This once familiar word is not wholly obsolete. It is sometimes used with the Keltic prefix *tom*, as in the "Ingoldsby Legends," where *tom* signifies big—as in Lord Tom-noddy—*tomnoddy*, a big fool, a tomfool. Shakspeare puns upon the word in "The Two Gentlemen of Verona:"—

*Proteus*: Did she *nod*?

*Speed*: I (aye).

*Proteus*: Nod I; why that's *noddy*!

*Speed*: You mistook, sir. I say she did *nod*; and you ask me if she did *nod*, and I say *I*.

*Proteus*: And that, set together, is *noddy*.

Act i. scene 1.

Thersites, the glorious *noddie* whom Homer makes mention of.  
*Puttenham*—quoted by Nares.

Minshew says that *noddy* signifies a fool, "because a fool is one who *nods* when he should speak!"

*Noddipol* and *niddy-cock* are varieties of the word—which originally signified a baby—applied in contempt to a person who had no more sense than an infant; from the Keltic *naoidhean*, a baby, a simpleton, a ninny; or it may be from *neo-dhuin*, a nobody, a no man.

The Lord Tomnoddy, celebrated in the popular Ingoldsby Rhymes of the Rev. F. Barham, signifies a big fool, or tom-fool, from the Keltic *tom*, great, big, protuberant; as in the words *tom-toe*, the big toe; *tom-poker*, the big poker; *tom-cat*, and many other expressions in which the epithet occurs.

**Noted weed.** In the seventy-sixth sonnet of the series attributed to Shakspeare occurs:—

Why write I still, all one, ever the same?  
 And keep Invention in a *noted weed*.

That is to say, in the same familiar and well-known garb or dress. The word *weed*, in the sense of dress, has only reached our time in the phrase a *widow's weeds*, though it was once common to every species of attire. Attempts have been made to trace the etymology to *weave* and *woven*, and even to *woad*, the blue dye with which the ancient Britons were supposed to paint their bodies. But the true root is the Keltic *eudach*, to dress, to clothe; thence clothing.

## O.

**'Ods pitikins!** A common and very vulgar oath.

*'Ods pitikins!* can it be six miles yet?

*Cymbeline*, act iv. scene 2.

*'Ods* is supposed by Nares and other commentators to be an abbreviation of God's; and *pitikins*, on the same authority, signifies "little pity," or "little pities." The original Keltic phrase appears, on philological and etymological proof, to have been *Bod's pitigeon!* whence, with

the retrenchment of the initial B, 'od's *pitigean*! "Od's *bodikins*!" another form of the adjuration, and a favourite with inferior authors who strive to imitate the ancient style of familiar oath-taking, is a phrase of similar meaning. Both words are obscene, and not blasphemous. *Bod* signifies point—whence *bodkin*, a sharp-pointed instrument,—and *pit*, a hole—whence *pitigean*, a little hole. In Keltic and in Hebrew "point" and "hole" were used instead of "male" and "female" in the primitive ages; and in ancient and modern Keltic the words were and are applied to the organs of generation in both sexes, without, in the origin, any intention of indecency. That *pitikin* should be suspected of meaning a "little pity" is as absurd as if one should speak of a "mercykin" as a little mercy. See Armstrong's Gaelic Dictionary, where *pit* or *pite* is described as a pit or hole, and with the English words in Greek characters, *θε μωστ κομμον ναμε φορ θε σεκρετ παρτς οφ α φεμαλε*. In Keltic, *piteanta* signifies lewd and effeminate, a word from the same root. From *bod* comes bawdy.

**Oil of Talc.** "A nostrum," says Nares, "which was famous in its day as a cosmetic, because talc when calcined becomes very white, and was thought a fit substitute for ceruse."

The mention of it is frequent in the Elizabethan writers :—

He should have brought me some fresh *oil of talc*; these ceruses are common.—Massinger, *City Madam*, act iv. scene 2.

She ne'er had, nor hath  
Any belief in Madam Baud-Bees' bath,  
Or Turner's *oil of talc*.

Ben Jonson, *Underwoods*.

Do verily ascribe the German war  
And the late persecution to curling,  
False teeth, and *oil of talc*.

*City Match* (Nares).

*Oil of Talc*, called in jest "the oil of talk," for which, says Dr. Whitlock in his "Zootomia," "some women do outdo the rarest chymist," was not and could not be extracted from talc, the mineral, and the name had

doubtless another origin. "Chambers," says Nares, "derived *talc* from an Arabic word, signifying a sound state of body," but adds that the derivation is "not satisfactory." It was, however, much more satisfactory than Nares imagined; and the similarity of sound with the name of the mineral was a coincidence, and not a derivation. In the Keltic vernacular, *tailce* means force, vigour, solidity, a meaning that no doubt added to the popularity of the quack concoction, and was but another rendering of what the alchemists called the Philosopher's Stone and the Elixir of Life.

**Old Utis.** This obscure phrase occurs in the Second Part of "Henry IV.," act ii. scene 4. The two "drawers" or waiters are speaking of the expected visit of the Prince and Poin to the Boar's Head in Eastcheap, when one says to the other:—

Sirrah! there will be the Prince and Master Poin anon; and they will put on two of our jerkins and aprons; and Sir John must not know of it. Bardolph hath brought word.

The other replies:—

By the mass! here will be *old utis*. It will be an excellent stratagem.

In a note to this passage, Mr. Staunton says, "*Old utis* is rare fun. *Old* is nothing more than an augmentative. *Utis*, according to Skinner, from the French *huit*, means a merry festival, properly the octave, the *huit*, the *octo* of a saint's day."

Skinner and Staunton are more ingenious than correct in their derivation of *utis* from the French *huit*, or eight. The word, if not the name of the head waiter, or other person of authority in the Boar's Head—which it may be—though this is but a shadowy conjecture, is more probably, a corruption of the Keltic (Gaelic) *aite*, glad, joyous, and *aiteas*, joy, fun, merriment. The word survives in another shape in the common and colloquial English *hoity! toity!* Beaumont and Fletcher have *hoit* in the sense of boisterous merriment:—

He has undone me and his children; and there he lives at home, and sings and *hoits* and revels among his drunken companions.



Dr. John Donne, at a somewhat later period, has the word *hoiting* :—

He could do  
The vaulting somersaults, and used to woo  
With *hoiting* gambols.

The old French borrowed the word *hait*, liveliness, joy, from the Keltic, whence the modern French *haïter*, to cheer up, and *dehaïter*, to discourage; whence also *souhait*, a good or pleasant wish.

**Ort.** A worthless fragment, a scrap, refuse of bread or other food.

Where should he have his gold? It is some poor fragment and some slender *ort* of his remainder.

*Timon of Athens*, act iv. scene 3.

One that feeds on *orts* and imitations.

*Julius Caesar*, act iv. scene 2.

From the Keltic *orda*, a fragment.

**Osprey.** A sea eagle, or vulture, that preys on fish.

I think he'll be to Rome  
As is the *osprey* to the fish—who takes it  
By sovereignty of nature.

*Coriolanus*, act iv. scene 7.

I will provide thee with a princely *osprey*,  
That as she flieth over fish in pools,  
The fish shall turn their glistening bellies up  
And thou shalt take thy liberal choice of all.

Peele, *The Battle of Alcazar*, act ii. scene 1.

English philologists have not sought in the Teutonic or Saxon, but in the Latin for the origin of this word, and have found *os*, a bone, and *frango*, to break, whence they call it *ossifraga*, because it breaks the bones of the fish on which it feeds. But the same name might be as well applied to a wolf, a lion, a tiger, or a boa constrictor. The word is pure Keltic, from *uisque*, water, and *preachan*, a kite, a vulture, a cormorant, or any other ravenous bird; whence *uisque preachan*—*uis-preachan*, an osprey. In the same language *preachanach* signifies ravenous or voracious. The Germans call the osprey the *meer-adler*, the sea eagle, and the *fisch-adler*, or fish eagle.

**Ouches.** Jewellery, rings, trinkets.

Your brooches, pearls, and *ouches*.

2 *Henry IV.*, act ii. scene 4.

Pearls, bracelets, rings, or *ouches*,  
Or what she can desire.

*Beaumont and Fletcher.*

The etymology is uncertain. Mr. Tyrwhitt in his glossary to Chaucer inclines to think that the true word is *nouche*, from the Italian *nocchia*, any kind of bosse, also a clasp or buckle.—*Nares*.

Keltic *usgar* (pronounced *ushgar*), a jewel, gem, or any kind of personal ornament. *Usgar-mhear*, a finger-gem, a ring; *usgaraiche*, a jeweller; probably akin to *uisgue*, water; the English say of a diamond that it is of the finest *water*.

**Out of thy star.** In "*Hamlet*," act ii. scene 2, Polonius informs the king that he remonstrated with Ophelia, for encouraging or receiving the love-homage of Hamlet, saying to her:—

Lord Hamlet is a prince *out of thy star*,  
This must not be.

All the old copies of the tragedy, prior to the Folio of 1632, published sixteen years after Shakspeare's death have the phrase "*out of thy star*," which the printers of the later volume, not understanding, altered into "*out of thy sphere*." Mr. Staunton thought that this was an improper correction, that the original word, as published during Shakspeare's lifetime, should be allowed to stand, and that the meaning is "Lord Hamlet is a prince beyond the influence of the *star* which governs your fortunes." This is certainly ingenious, but the word nevertheless admits of a simpler explanation in the Keltic *astar*, a way, a path, a track, a course, a journey; whence *astaraiche*, a way-farer. Thus, *out of thy astar* or *star*, would signify, *out of thy pathway of life*.

**Overscutched huswives.** There has been considerable discussion as to the meaning of the epithet *overscutched*, which Falstaff applies to the women to whom

Justice Shallow, in his youth, endeavoured to make himself agreeable.

He was lecherous as a monkey; he came ever in the rearward of the fashion, and sung those tunes to the *overscutched* *huswives* which he heard the carmen whistle, and sware they were his fancies, his good-nights.—2 *Henry IV.*, act iii. scene 2.

Nares was of opinion that *scutched* meant whipped—probably at the cart's tail. Ray thought the word should be read *overswitched*, and that it was usually applied to prostitutes, because they had been *switched* at Bridewell. Mr. Staunton included *overscutched* in his Glossary to Shakspeare, but attempted neither etymology nor explanation. Shakspeare used the word *scotch*, instead of *scutch*, which signifies to bruise flax, or to switch, to scourge. Hence the commentators, including Nares and others, came to the conclusion that *overscutched* meant over-whipped! and that the epithet could only apply to the once common punishment inflicted by the magistrates upon notorious and unruly prostitutes. But as women of this class were not dignified with the title of housewives, and as housewives or married women, were not submitted to castigation with a whip—though possibly some of them suffered occasionally from kicks or other brutalities from their husbands, as is but too often the case among the brutal vulgar at the present day,—it is probable that the epithets *scutched* and *overscutched* had not the meaning which too easily satisfied philologists attributed to them. Mr. Staunton, in a note to Falstaff's description of Shallow's youth, says that "slight, lyrical pieces were by the old poets sometimes called their fancies or good-nights;" and it is not likely that Shallow, in his amorous moments, should have sung such pieces to harlots of such low estate as to have been over-much whipped, either at the cart's-tail or at Bridewell. Perhaps the Keltic *sgendaich* (quasi *scutch*), to dress, to adorn; and *sgendaichte*, dressed, adorned, may throw light on the obscurity of Falstaff's soliloquy; and that he meant over-dressed housewives, gaily attired, and fond enough of admiration to be flattered by the "fancies" and "good-nights" of such gallants as Shallow.

## P.

**Packing.** This word is used in "*Lear*," act iii. scene i, when Kent meets the gentleman on the heath amid a violent storm of thunder and lightning, and inquires after the King,—

There is division  
'Twixt Albany and Cornwall;—  
What hath been seen  
Either in snuffs and *packings* of the Dukes,  
Or the hand-rein which both of them have borne  
Against the old kind King.

A difficulty has arisen among the commentators as to the meaning of the word *packing*. Nares seems to think that *pack* is a corruption of "pact" and "compact," while Mr. Staunton, in a note on the passage says, "snuffs, mean petty dissensions or tiffs; and *packings* signify plots, intrigues, &c." Mr. Staunton's definition of snuffs might have included "angry rebukes" or "snubs;" and *packings* would have been better described by reference to its Keltic origin, from *bac* or *pac*, to hinder, to impede, to obstruct, whence the modern English "baulk," to frustrate. The *packings* of the two Dukes against the old kind King, were not the plots or underhand intrigues against him, but the baulks and impediments which they put in the way of his will and the frustration of his purposes.

**Paiocke.** In the scene with Horatio, after the conscience-smitten king and queen have abruptly rushed from the play which Hamlet had prepared "to try their souls," Hamlet suggests that if Fortune should turn traitor to him, he might "get a fellowship in a cry (or company, or crew) of players," and so earn his own livelihood. He then recites a stanza from a ballad, apparently of his own making:—

For thou dost know, O Damon dear,  
This realm dismantled was,  
Of Jove himself; and now reigns here  
A very—very—*Paiocke*.

Struck by the incongruous word, Horatio remarks that



Hamlet at all events might have *rhymed*! The commentators have nearly all agreed that *Paiocke* is a misprint for *peacock*, but why peacock they have not attempted to explain. If it be a misprint, it might just as well be *paddock*, a toad, used in that sense in the same play, where Hamlet, act iv. scene 3, speaking to his mother, says:—

Who  
Would from a *paddock*, from a bat, a gib,  
Such fair concernings hide?

The word also occurs in "Macbeth," act i. scene 1, where it is used as the name of an evil spirit: "*Paddock* calls—anon! anon!" The stanza might therefore mean that Jove was dismantled or deprived of his kingdom and that a *toad* reigned in his stead; thus comparing his father to Jove and his uncle to a reptile. He had, in his passionate reproaches to his mother, compared his father to Hyperion and his uncle to a satyr. An anonymous author, quoted by Mr. Charles Knight, suggests that the mysterious word is the Italian *baiocco*, a small coin of the value of three farthings. In Florio's "New World of Words," *baiocco* is said to signify "a snap, a click, a flurt, also a mite or such like small coin." This conjecture, in Mr. Knight's opinion, "has great plausibility," but why Hamlet the Dane should use an Italian word, which has no aptness of meaning, is not very clear, and not at all plausible.

If the word be *not* a misprint, and be drawn, as so many of Shakspeare's misunderstood words were, from the Keltic, a possible, though not positive, etymology may be found in that language, where *paidh* (*dh* silent) signifies to pay—the French *payer*, the Italian *pagare*. Turning to *paidh*, in the Dictionaries of the Scottish and Irish Gaelic, a reference is found to *ioc*, rent, payment, tribute. As the short dialogue between Hamlet and Horatio turns upon the fancy of the former that he might earn his bread as an actor, might not *pai-ioc*—payment of tribute—be the true meaning of the disputed *Paiocke*? If, however, it be a misprint, and the Keltic derivation be inadmissible,

*paddock* rather than *peacock* seems to meet the true sense, and the covert allusion of the passage.

**Palliment.** The white robe or gown assumed by candidates for office in ancient Rome. A robe of any kind.

The people of Rome  
Send thee by me, their tribune and their trust,  
This *palliment* of white and spotless hue.

*Titus Andronicus*, act i. scene 1.

A consideration of the origin of the words *pallium*, *palliment*, and *pall*, sends the mind back to the very earliest ages, when the arts of spinning and weaving were unknown, and when men wore the skins of wild beasts to cover their nudity or protect them from the severity of the climate, as is recorded in Genesis iii. 21 :—

Unto Adam also, and to his wife, did the Lord God make coats of skins, and clothed them.

*Pallium*, and its extensions or contractions of meaning, is from the Keltic *peall*, the hide or skin of an animal; *peallair* and *peallag*, a sheepskin; *peallaideach*, one who is dressed in skins. The hides or skins of animals were the materials of which the first robes were formed; and a "buffalo robe" is in the present day the common name for a buffalo hide. The word *robe* is from the same Keltic source as *pallium*, viz. *rob*, the hair or skin of an animal; *robach*, hairy, shaggy; and *robair*, a skinner; whence the first robber was he who first deprived the bear of his skin or the sheep of his fleece, so that skinner and robber were once identical in meaning. The thought was put by Shakespeare into the mouth of King Lear when he addresses the naked Edgar (act iii. scene 4) :—

Is man no more than this? Consider him well. Thou owest the worm no silk, the beast no hide, the sheep no wool. . . . Thou art the thing itself: unaccommodated man is no more but such a poor bare forked animal as thou art!

The Keltic *peall*, a skin or hide, whence a vestment and a covering, has a metaphorical meaning in palliate,

and palliation; to *palliate* a fault or an offence, is to cover it or clothe it with an excuse; and *palliation* is the act of excusing or covering up a fault by an explanation that hides its enormity.

**Pash.** In "Winter's Tale," act i. scene 2, Leontes, suspicious of the fidelity of his wife, Hermione, addresses his little son, Mamillius, and asks:—

Art thou my calf?

*Mamillius:*

Yes, if ye will, my lord.

*Leontes:* Thou want'st a rough *pash* and the shoots that I have,  
To be full like me.

"*Calf*" in this passage was probably at one time in the English vernacular a term of peculiar endearment for a young child—as it remains to this day, among the Gaelic-speaking people of Scotland. A Highland mother has no more affectionate word for her baby boy than *mo laoch*, my calf. (See that word *ante*).

Nares thought that *pash* meant something belonging to a *calf* or bull, and that it was probably a provincial word that had not been traced out, adding that Steevens pretended to derive it from *paz*, a kiss in Spanish, a derivation for which there is neither proof nor probability. Grose mentions *mad-pash* as meaning a madcap in Cheshire. Mr. T. Wright says that in the same county *pash* means brains; and Mr. Staunton, who, though ignorant of the Keltic, came very near the mark in this instance, explained *pash* as a tufted head or brow. The word in reality means the forehead, and is the English rendering of the Gaelic *bathais* (pronounced *bash* or *pash*), signifying the brow or forehead. The word *abash*, in its sense of to browbeat or intimidate, is from the same root. Thus, in the forlorn speech of Leontes to the innocent child, whom he suspects may not be his own, a "rough *pash*" means a brow furrowed with care, like his father's, and the "shoots" the emblematic horns which the jealous husband is afraid he wears.

If this had been known to the Rev. Alexander Dyce, one of the many editors of Shakspeare, he would not

have fallen into the ludicrous error, common to him, to Malone, and others, of supposing that Leontes compared himself to a bull, the sire of a calf. Malone, in attempting to explain the passage, says, "You tell me that you are like me, that you are my *calf*. I am the horned bull, thou wantest the rough head and the horns of that animal completely to resemble thy father." The force of absurdity could go no further, unless it were exceeded by the attempted elucidation of another commentator, Henley, who says that Leontes meant to tell the child that to be a "calf he must have a tuft on his forehead, and the young horns that shoot up on it!" As if Leontes had a veritable tuft on his forehead, and the "horns" were not the figurative horns with which cuckolds were supposed to be endowed.

**Patch.** Shakspeare several times uses this word to signify a fool, and also, in "Midsummer Night's Dream," says a *patched* fool. "Wolsey," says Nares, "had two fools, both occasionally called *Patch*. One old author," he adds, "seems to have thought that *Patch* was originally the proper name of some celebrated fool. Queen Elizabeth also had a *patch*." From the varied costume worn by professional fools, in attendance as part of the household or retinue of the kings and great nobles (among others the Lord Mayor of London kept a professional fool), it has been conjectured that the name was given to them from the wearing a patched or parti-coloured coat. By some the word has been derived from the Italian *pazzo*, a madman. But the professional fools were by no means mad. On the contrary, they were remarkably clever people, retained for their wit, to amuse and make sport for their masters, and in this capacity were licensed to say severe things, which would not have been tolerated in men who were not covered with the cloak of privilege and pretended folly. Massinger speaks of the "idiot, the *patch*, the slave, the booby," and Beaumont and Fletcher have "call me *patch* and puppy, and beat me if you please." As pro-



professional fools or hired jesters were not able-bodied, though ready-witted men, and as originally, and in fact most commonly, they were hunchbacks, and from that circumstance precluded from the career of arms, it is likely that the name of "Patch" was given to them on account of their personal peculiarity, and that the root of the opprobrious epithet is no other than the Keltic *pait* or *paite* (pronounced *patch*), a hunch or hump on the back, and *paiteach*, one having a hump. *T* followed by *e* in Keltic words is pronounced as *ch* (see *Pleach*).

**Pedigree.** This thoroughly English word, of which no philologist, as yet, has been able to trace the origin, with any satisfactory result, appears four times in Shakspeare. Its meaning, however, is by no means so obscure as its source.

Overlook his *pedigree*,  
And when you find him evenly derived  
From his most famed of famous ancestors,  
Edward the Third.

*Henry V.*, act ii. scene 4.

But for the rest, you tell a *pedigree* of three score and two years; a silly time to make prescriptions for a kingdom's worth.—*3rd Henry VI.*, act iii. scene 3.

The French have no other word for pedigree than *généalogie*; while the Germans have *stamm-baum*, or stem-tree, a word which well expresses the meaning. Mr. Stormonth, in his excellent English Dictionary, one of the very few that seem to be aware that the Gaelic enters less or more into the foundations of English, has not been able or thought it worth while to trace *pedigree* to its sources, but contents himself with citing, only to reject the etymology suggested by Mr. Wedgwood from *pied de grès*; which Mr. Wedgwood renders the *tree of degrees*; though how he came to imagine that *pied*, a foot, signified tree is not clear. He also rejects with equally good reason the derivation presented by Mr. Skeat, from *pied de grue*, or the "foot of a crane." Among other derivations that have been set forth in Dictionaries, Worcester gives pro-

minence to that from the French *père*, a father, and *degré*, i.e. *gradus patrum*, or *d pedendo patrum*, or *degrés des pères*. Perhaps, however, if all these and many other philologists who have not even their favourite Saxon or Anglo-Saxon to fall back upon, had looked into the native speech of the British people, they would have found the origin of this British word in *païsd*, a child; and *greigh*, a flock or troop; the children succeeding each other in their generations. The Kymric has *grê*, a herd, a flock.

**Peeled—Pilled.** In the "First Part of Henry VI.," act i. scene 3, Humphrey, Duke of Gloucester, calls the Bishop of Winchester, a "*peel'd* priest," or "*pilled* priest." The word is written both ways. Mr. Staunton glossed it as "*peeled* priest," because the heads of priests were shaven on the crown, so that *peel'd* meant shaven. *Peel* is from the Keltic *peail*, a skin, whence *peel*, to skin, or to strip off the skin or outer covering. Shakspeare, in the "Merchant of Venice" speaks of *pilled* wands, and it is just possible that Mr. Staunton's gloss may be correct.

**Pelting.** Shakspeare uses this word in different senses. In "Lear" he has "the *pelting* of the pitiless storm," in the same play he has "low farms, poor *pelting* villages;" in "Midsummer Night's Dream," act ii. scene 1, occurs:—

Contagious fogs; which falling on the land  
Have every *pelting* river made so proud  
That they have overborne their continents."

In "Richard II.," act ii. scene 1, he says, "like to a tene-ment or *pelting* farm." In all these passages, except the first, the word has been supposed to mean petty, paltry, mean, contemptible. In the "Rape of Lucrece" occurs the phrase "to *pelt* and swear;" in "Wit's Fits and Fancies," quoted by Nares, "the young man was in a *pelting* chafe;" and in the "Wrangling Lovers" (1677), "the letter which put you in such a *pelt*." These are not susceptible of the same interpretation, but seem to be synonymous with the epithet applied to the "pitiless storm" in "Lear." *Pelting*, in the sense of assailing, beating in anger, is derived from the

**Keltic** *buail*, to strike, and *buailte*, struck. In the sense of mean or contemptible, Todd, in his revised edition of Johnson, says the word was originally *palting*. If this was not a printer's error for *paltry*, and the word should really be *pelting*, the derivation is probably to be found in the Keltic *peall*, a skin, an undressed sheepskin ; and *peallag*, a person clothed in sheepskins, and thence signifying a shabby, mean, ragged man or woman. *Peallag* signified a patched, disreputable cloak or other garment ; and *peillichd*, a hut or booth made up of clay, earth and wattles, and generally roofed with skins. This derivation would explain Shakspeare's phrases of *pelting* villages and *pelting* farms.

**Periwig.** From the French *perruque*, a wig. The word and the article were introduced into England in 1572, during the boyhood of Shakspeare. He employs the word three times, once in the "Two Gentlemen of Verona," once in the "Comedy of Errors," and the third time in the oft-quoted speech of Hamlet to the players, act iii. scene 2 :—

"Oh, it offends me to the soul to hear a robustious *periwig*-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings."

French philologists derive the word *perruque* from the Italian *parruga*, but make no attempt to trace the origin any farther. The Italian *parruga*, corrupted by the French into *perruque*, and by the English into *periwig*, is from the Keltic *barr* (pronounced *par*), a cap, a hat, a helmet, a head-dress, a top, and *gruag*, the hair of the head, whence *barr-ghruach* (pronounced *parr-ruag*, the *gh* silent in *ghruag*), a head-dress of hair. The Italian language is quite as much indebted to the Keltic as the French and English. The English *wig* is merely the last syllable of the corrupt word *peri-wig*. There was no name for the article in English, except perhaps "false hair," prior to the year 1572.

**Phœnix.** This word occurs in "A Lover's Complaint," published in 1609, with Shakspeare's name but without his authority, at the end of the "Sonnets," of which it has

long been surmised, and recently proved, that he only wrote a portion.

Small show of man was yet upon his chin ;  
His *phœnix* down began but to appear  
Like unshorn velvet.

Mr. Staunton asks, "Is this corrupt?" Malone supposes by *phœnix* that the lady means, matchless, rare; "but if so," he adds, "the allusion is very far-fetched." Mr. Staunton's doubt was justified and Malone's hypothesis untenable. *Finiche*, in Gaelic, signifies jet or jet black, which is, there can be little doubt, the word, rendered *phœnix* by the printers. In Gaelic "*cho dubh ri finiche*" signifies as black as jet. By this interpretation the simile of the fabulous bird the *phœnix*, compared to the nascent down on the chin of a youth, is divested of all obscurity, and Shakspeare's meaning stands out clearly.

**Picked.** The meaning of this word, as used by Shakspeare and his contemporaries, appears to be neat in apparel or precise in manners and behaviour; or, as Nares renders it, "nicely spruced out in dress."

He is too *picked*, too spruce, too affected, too odd, as it were.—*Love's Labour's Lost*, act v. scene 3.

The age is grown so *picked*, that the toe of the peasant comes so near the heel of the courtier, he galls his kibe.—*Hamlet*, act v. scene 1.

Certain quaint, *picked* and neat companions, attired à la mode de France.—Greene's *Defence of Coney Catching*.

Nares, who hazards no etymology of his own, remarks on this word that "all the explanations from *piked* shoes, beards, &c., are nothing to the purpose; nor from the sense of *picked*, meaning selected, picked out." Steevens thought he had solved the mystery, when he suggested that it might be a "metaphor taken from birds who dress themselves by *picking* out, or pruning, their broken feathers." B and P are interchangeable in all the Keltic languages; so that the root of *picked*, in the sense employed by Shakspeare, is to be sought in the Keltic *beachd*, accurate, exact, perfect, precise; equivalent in its acceptation to the modern "prim" and "superfine," when the latter word is used in ridicule of over-nicety in dress, language, or demeanour.



**Pickt-hatch.** This appears to have been a common name for a house of prostitution in the Elizabethan era, and is frequently used by Shakspeare, Ben Jonson, and other dramatists.

Nares asserts that "a *hatch* with *pikes* upon it was a common mark of a house of ill-fame, and that the *pikes* were intended as a defence against riotous invasion." The explanation is not satisfactory, either as regards the pikes or the indignant morality of the invaders, in an immoral age, when such houses were not looked upon by the authorities with any particular reprobation.

*Pickt-hatch* appears to have been derived from the Gaelic *pighe*, a bird, and *teach*, a house. In early times, and even in the ballad poetry of the last century, *bird* or *burd* was a term of endearment for a young woman, as in the Scottish ballad of "Burd Helen," and Campbell's fine poem of "Lord Ullin's Daughter :"—

And by my sword the bonnie *bird*  
In danger shall not tarry.

*Pickt-hatch* would thus signify the bird-house, the bird-cage, the bower of beauty, a euphemism that covered the coarse indecency of the meaning.

**Picts (The).** Shakspeare makes no mention of the Picts, but the "Picts and Scots" are alluded to by Ben Jonson, and others of his contemporaries. The Romans, led astray by the sound of the word by which the Picts described themselves in their native language, considered that the *picts* were *picti*, that is painted, and that they painted their bodies to frighten their enemies. The brave Picts were not such fools as the Romans supposed them to be; but simply called themselves in their own tongue conquerors, from *buaidhich* (*dh* silent), to conquer; whence *buai-ich* and *buai-ichte* (*b* and *p* identical in sound) quasi *pict*—as it sounded to the ears of the Romans—as well as to those of the Goths and Anglo-Saxons. The aborigines of the North American continent call themselves "braves," and in the same manner a tribe of the aborigines of the

British Isles called themselves conquerors or victors. The Latin word *victory* is derived from the same Keltic root.

**Pigsnye.** A very ancient word now obsolete, which all the Archaic Dictionaries claim as a word of endearment for a young girl or woman. Nares thinks it a burlesque word, though there is no burlesque about it, except in the imagination of those who obstinately attach to it the idea of "pig," or the young of the swine, with which it has nothing to do. It occurs in a song of the time of Henry VIII., sometimes attributed to that monarch, and entitled "My sweete sweetinge."

Above all others praise must I  
And love my pretty *pigsnye*,  
For none I find so womanly  
As my sweete sweetinge.

It also occurs in the "Arcadia" of Sir Philip Sydney:—

Misa, mine owne *pigsnye*, thou shalt have news of Dametas.

The hybrid Anglo-Saxon language had *piga* for a girl, whence the ludicrous public-house sign of "Pig and Whistle," which was nothing more than a corruption of "Piga and Wassail," that is, a lass and a glass, or Venus and Bacchus, as the sign of mirth, conviviality, and enjoyment. The root of *piga* is the Keltic *beag*, little; a word which was afterwards applied to the young of the swine, not because they were swine, but because they were *little* ones. The syllable occurs in several words quoted by Dr. Johnson and others, as *piggin*, a small earthenware or wooden vessel; *pig-widgeon*, a small fairy; *pig-wiggen*, a dwarf, &c. The final syllable in *pigsnie* appears to be from the Gaelic *snuadh*, beautiful, fair, pretty; whence *pigsnie* is synonymous with the French, *une belle petite*, and the English "pretty little one."

*Pigsnye* did not survive the Elizabethan era, and scarcely extended into it. The growing obsolescence of the Keltic at that period, and the more general prevalence of the Saxon-English, consequent upon the example set at London, together with the introduction of words from the Latin, caused its origin to be forgotten; and the syllable

*pig* associated in the Saxon mind with the young of the swine, rendered it uncouth and disagreeable. So it became vulgar and was ultimately forgotten and thrown out of usage.

**Pilly Cock.** A word in common use in the fourteenth, fifteenth, and sixteenth centuries, often applied in the sense of the modern phrase—"a jolly cock," or "jolly old cock."

A prime cock, a *pillcocke*, a darling, a beloved lad.—*Florio*.

*Pillicock* sat on *Pillicock* hill,

Halloo ! Halloo ! Loo ! Loo !

Edgar in *King Lear*, act iii. scene 4.

*Pillicock*, the penis ; likewise a term of endearment.—*Halliwell*.  
The mentula.—*Wright*.

This obscene word is evidently derived from the Keltic *peall*, shaggy ; *peallag*, a little bunch of hair, and *coc*, to erect, to stand up straight ; whence *Pillicock* hill in this sense, as used by Edgar, in Shakspeare, would signify the *mons veneris*.

**Pioned and twilled brims.** This phrase occurs in the masque introduced in the fourth act of the "Tempest," when Iris, invoking Ceres, says :—

Most bounteous Lady, thy rich leas

Of wheat, rye, barley, vetches, oats and pease ;

Thy turfy mountains, where live nibbling sheep,

And flat meads thatched with *stover*, them to keep ;

Thy banks with *pioned* and *twilled* brims,

Which spongy April at thy best betrimms.

*Stover*, *pioned*, and *twilled*, in this passage, are all obsolete. *Stover* is a northern word for fodder ; exemplified by Mr. Halliwell in his Archaic Dictionary ; *pioned* is supposed either to mean adorned with piones or peonies, or fringed with pine-trees,—both doubtful ; while *twilled* has excited considerable difference of opinion. The word does not appear in Johnson or in later Dictionaries. In a note on the passage Mr. Staunton says, "According to Henley, '*pioned* and *twilled* brims,' meant brims 'dug and begrimed.'" Hanmer and Steevens contend that the poet

had in view the margin of a stream adorned with flowers, while Mr. Collier's annotator would read "*pained* and *tilled*." Mr. Staunton added that he "much preferred the interpretation of Hanmer and Steevens to either of the others, but that he did not think it advisable to alter the text."

If a river were brim-full it would, if "*spongy April*" continued to pour down the rain, be likely to overflow; and this suggests that possibly *twill* is derived from the Keltic *tuil*, an overflow, a deluge, an inundation; and *tuilich*, to overflow.

The word *pioned* seems to be too obscure for elucidation, though more likely to come from pine-tree than from the beautiful garden flower—the *piony* or *peony*—never so common as to grow wild in meadows or on the banks of rivers.

**Pitty-ward and Peat.** In "The Merry Wives of Windsor," act iii. scene 1, Sir Hugh Evans asks Simple if he knows which way Dr. Caius has gone, and in what direction he had looked for him. Simple replies:—

Marry, sir! the *pittie-ward*, the park-ward, every way! old Windsor way! and every way but the town way!

Nares says that no such place as *Pitty-ward* was known in Windsor; in which he is quite right. "Modern editors," he adds, "have very arbitrarily changed it to *city ward*, which was the very way that Simple said he had not looked; besides that, Windsor was no city. *Petty-ward* is more probable; Mr. Steevens says there was a place so called at Bristol."

The *Pittie-ward*, as used by Simple, seems to have conveyed, and been meant to convey, a sneer and an inuendo. The word *peat*, as used by Shakspeare, may supply a clue to the elucidation of the difficulty, and being a coarse term for a woman, derived from the indecent word *pit* or *pite* (pronounced *peete*), it expressed Simple's affirmation that he had looked for Caius in the direction whither he might perchance have gone to look for Anne Page. Caius at



the conclusion of the scene, complaining of the Host, who had misled both him and Sir Hugh Evans, replies to Evans, who threatens revenge :—

By Gar! vit all my heart, he promise to bring me, vere is Anne Page. By Gar! he deceive me too!

*Evans* : Well, I will smite his noddles! pray you, follow!

*Peat*, as applied contemptuously in speaking of a woman, though glossed by Nares, Charles Knight, Staunton, and others as a "pet" or spoiled child, had not, and was not designed to have that meaning by Shakspeare and other dramatists of his time.

A pretty *peat*, 'tis best  
Put finger in the eye, and she knew why.

*Taming of the Shrew.*

You are a pretty *peat*, indifferent fair too.

*Massinger, Maid of Honour.*

To see that proud, pert *peat*, our youngest sister.

*Old play of King Lear.*

A citizen and his wife,  
Both sitting on one horse, upon the way  
I overtook; the wench a pretty *peat*.

*Donne's Poems.*

The phrase "'Ods Pitikins" supplies a further illustration of the real and obscene meaning of *Pit* and *Peat*. (See '*Ods pitikins*.)

**Placket.** A petticoat, a little petticoat; a word now obsolete, but of frequent occurrence in the Elizabethan period, and which survives in the name of a beautiful old English melody, "Joan's Placket's torn." Shakspeare describes Love, as

Liege of all loiterers and malcontents,  
Dread prince of *plackets*.

*Love's Labour's Lost*, act iii. scene 1.

In this passage, and in others cited by Nares from Ben Jonson among the rest, *placket* signifies a woman, as "petticoat" does in a flippant modern colloquialism. It is the Keltic *peallag*, abbreviated into *plag*, and *plack*, a covering or garment, the primary root being *peall*, a skin or hide, worn in the earliest ages, before men took to the

manufacture of textile fabrics. The Latin *pallium* is from the same root.

A passage in "Winter's Tale," act iv. scene 3, has given occasion to much comment. The Clown says :—

Is there no manners left among maids?  
Will they wear their *plackets*  
When they should *bear* their *faces*?

The third line is evidently corrupt, and conveys no meaning. How can they *bear* their *faces*? And should not *bare* be substituted for *bear*? and another word, not mentionable to ears polite, and only used by the rudest of clowns, be substituted for *faces*? The mention of *plackets* covering the place which the Clown thinks might advantageously be *bare* in his lewd meaning, will suggest the word intended.

That the French word *fesse* was once used in England appears from its partial preservation in the word *fease*, to beat, to whip, to chastise on the posterior, which is still heard in the phrase, "I'll *fease* you," applied to an unruly child. The French *fesser*, to flog, is rendered by *Beycherelle*, *frapper les fesses avec la main ou les verges*, equivalent to the colloquial Scotch "skelp your doup," and the English "smack your bottom." The word appears as *pheeze* in Shakspeare, and as *feeze* in Ben Jonson.

I'll *pheeze* you i' faith.

*Taming of the Shrew.*

Come, will you quarrel? I'll *feeze* you, sirrah.

Ben Jonson, *The Alchemist*.

I'll *pheeze* his pride.

*Troilus and Cressida*, act ii. scene 3.

The place indicated by the Clown is expressed to ears polite by the Greek *πυγῇ*, and by the epithet *kallapyge*, the French *beau cul*, applied to a beautiful ancient statue of Venus. It is remarkable that none of the editors and commentators upon Shakspeare have suggested this interpretation of a passage, which as it stands, is wholly unintelligible. Mr. Staunton, his latest and perhaps most careful editor, makes no allusion to it.

**Flash.** A muddy and shallow pond or pool.

He leaves a shallow *plash* to plunge him in the deep.

*Taming of the Shrew*, act i. scene 1.

To *plash* or *splash* in the water is a word, say the etymologists, that is formed from the sound. Mr. Wedgwood suggests the German *pladdern* or *plätschern*, as the origin. The word, used as a noun by Shakspeare, is from the Gaelic *plais* (pronounced *plash*), to daub with mud or mire, and *plaiseadh*, a miry pool.

**Pleach.** To intertwine, to interfold, to interplait.

With *pleached* arms, bending down his cofrigible neck.—*Antony and Cleopatra*, act iv. scene 12.

Walking in a thick *pleached* alley, a very orchard, were they overheard.—*Much Ado about Nothing*, act iii. scene 1.

This word is nearly obsolete, except in poetical composition. A modern prose writer or speaker would scarcely talk of *pleached* arms, but would say *folded* arms. *Pleach* is synonymous with plait, fold, twine, interlace, interweave; and is held by English etymologists to be synonymous with plight, and to be derived from the Teutonic *pflicht*, duty. This is utterly erroneous; to plight one's troth is not to twine, or fold. The true root is the Gaelic *pleat*, a fold; whence the English plait. The plural of *pleat*, or fold, is *pleate*; and *t* in Gaelic, when followed by the vowels *e* or *i*, is pronounced as *ch*; whence the poetical word *pleach* as used by Shakspeare.

**Point devise.** "It is difficult," says Nares, "to ascertain the origin of this phrase, which appears like French, but for which there is no authority in the French language." It signifies precise, nice to excess, completely in the fashion:—

I abhor such phantastical phantasma, such insotiable and *point de vise* companions.—*Love's Labour's Lost*, act v. scene 1.

You are rather *point devise* in your accoutrements.—*As You Like It*, act iii. scene 2.

Thus far the nuptial hour all fitted *point devise*,  
Drayton, *Polyolbion*.

When men, unmanly, now are garish, gay,  
Trick't, spruce, terse, quaint, nice, soft, all *point devise*.  
*Fasciculus florum*, 1636 (Nares).

Douce thought the word had some reference to needle-work, as in *point* lace ; and Gifford was of opinion that it was a mathematical term. If it were not a French phrase, "*point de vice*," without vice or defect—which no commentator has suggested—the word may possibly be a corruption of the Keltic *buainte*, cut, and *abhais* (*avais*), custom, usage, fashion, manner ; whence *buainte abhais*, cut after the established fashion, dressed, accoutred or fitted up in the extreme of fashion.

**Posset.** A hot spiced drink, the original accompaniment of the bride-cake at marriage festivals. The word ultimately came to signify a hot drink generally. *Posset* was composed of new milk or cream, curdled by spiced and sweetened wine in equal quantity. The wine most generally used appears to have been "sack." What is now called a *caudle*, was anciently called a *posset* ; afterwards a "*curdle*." The latter word has since been corrupted into *caudle*, the drink given to women after child-birth.

*Posset* was supposed to be efficacious in exciting amorous desires, as appears from many allusions in the works of the Elizabethan and later dramatists. Thus in Beaumont and Fletcher, a servant, speaking of the marriage of his mistress :—

And, boys ! I have bespoke a *posset* ! Somebody  
Shall give me thanks for it ! 't has a few toys in't,  
Will raise commotions in a bed, lad !

*Honest Man's Fortune*, act v. scene 3.

And with a sudden vigour it doth *posset*  
The thin and wholesome blood.

*Hamlet*, act i. scene 5.

All that happy is betide  
Both the bridegroom and the bride,  
And when the cake and *posset* come  
With summons to elysium,  
The God of Love convey them to their rest.

*Epithalamium*. 1665.

In its after sense of a hot drink merely, Shakspeare makes Macbeth say of the night-guards of King Duncan that he " had drugged their *possets*."



In their ignorance of the Keltic components of the language, and of the fact that *posset* was essentially a marriage potion, supposed to have a special efficacy in exciting amorous desires, English philologists have all been content to derive the word from the Latin *potio*. The true etymology, however, is the Keltic *pos*, to marry, to espouse, and *posaidh*, marriage. With a similar misconception, they have invariably derived *caudle*—of which the root is the Keltic *cadail*, sleep—from the French *chaud*, and the Latin *calidus*, hot. The following recipe for the making of a posset, *secundum artem*, may interest some readers who are wise enough not to despise a good thing because it happens to be out of fashion. It is taken from a cookery book, entitled “The True Gentlewoman’s Delight,” published towards the end of the seventeenth century :—

*To Make a Sack Posset.*—Take two quarts of pure good cream, and a quarter of a pound of the best almonds. Stamp them in the cream and boyl, with *amber* and *musk* therein. Then take a pint of Sack in a basin, and set on a chafing-dish till it be blood-warm ; then take the yolks of twelve eggs, with four of their whites, and beat them well together ; and so put the eggs into the Sack. Then stir all together over the coals, till it is all as thick as you would have it. If you now take some *amber* and *musk*, and grind the same quite small, with sugar, and strew this on the top of your *posset*, I promise you that it shall have a most delicate and pleasant taste.

**Pother.** This word in the first folio edition of Shakespeare, was written *pudder*. It is used by Lear, when out in the storm on the heath with the poor fool, to describe the deafening noise of the thunder :—

Let the great gods  
That keep this dreadful *pother* o’er our heads  
Find out their enemies now.

*King Lear*, act iii. scene 2.

*Pother* can scarcely be called either obsolete or unintelligible, but its derivation has puzzled all English etymologists, most of whom derive it from *powder* or dust, and

some from *gunpowder*. Mr. Wedgwood is not contented with this explanation, and, defining the word to mean disturbance or confused noise, thinks it may be traceable to the same root as *blunder*, to stir and puddle water, to make it thick and muddy. This explanation does not suit the exclamation of Lear in the storm. In all the Keltic languages and dialects *b* and *p* are very nearly identical in sound, and *bodhair* signifies to deafen, to stun with loud noises; from *bodhar*, deaf; whence *bother*, to deafen, and *bore*, a person who deafens with his perpetual and useless talk. The "dreadful pother" of Lear is the deafening roar of the thunder; and the reading of *pudder* in the first folio was perhaps more correct than the *pother* into which the word has been altered in the later editions.

**Prig.** This ancient word, which colloquially signifies pert, prim, conceited, or "stuck up" with affectation; and in slang to filch or to steal, is derived from two different sources in the original language of the British people. In Keltic (Gaelic), *breug* (corrupted into *prig*), signifies to lie, and *breugaire*, or *breugadair*, a liar; and in the same language, *preach* and *prachan* (also corrupted into *prig*), signifies a kite, a vulture, or other bird of prey; also greedy, ravenous, voracious. Shakspeare makes Clown say to Autolycus, the knavish pedlar in "Winter's Tale," act iv. scene 2, *d'propos* of the imaginary rogue whom Autolycus pretends has robbed him:—

Out upon him! *prig*, for my life, *prig*, he haunts wakes, fairs, and bear-baitings.

Here the sense is clearly that of the modern slang word to filch, to steal; and Shakspeare uses it in no other. But when in the present day a fop is called a *prig*, the accusation of theft is not implied. In the phrase quoted in Worcester's Dictionary as an example of the use of the word, from a writer named Barret,—

A *prigging* and a thievish servant,

*prigging* seems to mean lying; for, if it meant thieving, that word would not be superadded. When, in the

*Tatler*, it is said that "a cane is part of the dress of a *prig*," the word is traceable to the root of *breug*, a lie ; because a conceited person, full of false pretences and attempts to appear and pass himself off for that which he is not, is not a *prig* in the sense of being a thief. The Lowland Scotch employ the word in the sense of cheapening or beating down the price of an article, on the implied allegation that it is not worth the price asked for it, and that the purchaser, in order to make a bargain, falsely depreciates its quality. Here the derivation from the Keltic *breug* is obvious.

**Proface.** A once common exclamation, expressive of good wishes, addressed by the host to the guests at the commencement of a repast :—

Sweet sir, sit ! most sweet sir, sit ! *Proface !*

What you want in meat, we'll have in drink !

2 *Henry IV.*, act v. scene 3.

Before the second course the Cardinal came in, booted and spurred, all suddenly among them, and bade them *proface* !—Stowe's *Annals*.

Come, thou clerk of Gluttony's kitchen, bid me *proface*.—*Gull's Handbook*.

Attempts have been made, but without success, to trace *proface* to the Italian *profaccia*—a word which, Nares remarks, is not to be found in any Italian Dictionary—and to the barbarous French "*bon prou leur face*," which, according to Mr. Staunton, exists in Italian, and is to be found in Florio's Dictionary as *Buon pro vi faccia*—much good may it do you ! Without questioning the accuracy of this origin, it may be suggested that the word is susceptible of a derivation more familiar to the English people—in the speech of their British ancestors—and that it may be fairly traceable to the Keltic *breagh*, fine, brave, good, the Scottish braw, and *feis*, a feast or festival ; whence *breagh-feis*, equivalent to the Anglicised "brave feast," and expressive of the wish that the assembled guests may enjoy a brave entertainment.

The close resemblance of *proface* to *preface* led to much punning among the writers of the Elizabethan and Jacobean periods.

**Prog, Progue, Proke, Prod.** The first three of these words, which all seem to have a common origin, is derived, according to Johnson, from progress—of which he thinks it is an abbreviation. *Progue* and *proke* are but varieties of the spelling. Nares, in doubt as to the meaning of *prog*, suggests "to seek, to pry about." *Progue*, he says, is to steal, the same as *prigge*, to filch. *Proke*, he thinks, is to stir, to poke; and *prod*, according to nearly all the Dictionaries, signifies to goad.

We travel sea and soil, we pry, we prowl,  
We progress and we *prog* from pole to pole.

Quarles' *Emblems*.

What less than fool is man to *prog* and plot.—*Idem*.

And that man in the gown, in my opinion,  
Looks like a *proguing* knave.

Beaumont and Fletcher.

The Queen was ever at his elbow to pricke and *proke* him forward.  
—*Ammianus Marcellinus*.

*Proker* is still synonymous with *poker* in Ireland.—*Nares*.

In Keltic, where *b* and *p* are pronounced nearly alike, *brog* signifies to push, to goad, to stimulate, to spur, to excite, to poke. This is doubtless the etymological root of *prog*, *progue*, and *proke*, which are synonymous, and meet the sense of all the quotations cited above. In vulgar slang "*prog*," which Johnson rightly describes as a low word, is used for food or drink, both of which may well be conceded to be stimulants.

*Prod* is also from the Keltic, and has the same meaning as *prog*, *progue*, and *proke*. *Brod* is to stir, rouse, stimulate, excite; *brodach*, stimulating; *brodunn*, a goad for oxen; and *brod teine*, a poker, or stimulator of the fire.

**Pucelle.** A virgin, a name given by the French, *par excellence*, to Joan of Arc, the *Pucelle*, or Maid of Orleans, and celebrated by Voltaire in a poem unworthy of his name and fame. There are several allusions to her in Shakspeare. The word was sometimes corrupted into *Puzzle* or *Pusell*. Like many French words of which French philologists are unable to trace the



derivation, it has a Keltic source. A late French Dictionary by M. Brachet, issued under the patronage of the Clarendon Press at Oxford, gives currency to the supposition that the word may be derivable from *Polichinelle* or *Punch* !

M. Brachet might have found a clue in the Gaelic *pos*, or *pus*, marriage (Italian *sposa* ; French *épouse* ; English *spouse*), from whence *posachail* or *pusachail*, a maiden ripe for marriage or *espousal*.

The writers of the seventeenth century described a prostitute as a *puzel* or *pusel*. Stubbes, in his "Anatomy of Abuses," has "no droyle or *puzzel* in the courts but will carry a nose-gay in her hand ;" and Stephens, 1607, in the "Apology for Herodotus," has "filthy queans and *puzzels* of Paris." In the First Part of "King Henry VI.," act i. scene 4, when the appearance of Joan of Arc is announced as that of a holy prophetess, who has risen up to aid the Dauphin, the English hero, Talbot, puns upon the word *Pucelle*, as different in meaning from *puzzel*, and exclaims :—

Frenchmen ! I'll be a Salisbury to you—

*Pucelle* ! or *puzzel* ! dolphin or dog-fish,

Your hearts I'll stamp out with my horse's heels !

Nares says that *puzzel* means "filthy drab," and that it is derived, according to Minshew, from the Italian *puzzo*, a stink, and *puzzolente*, stinking. He cites other instances of the use of the word, as a term of opprobrium. In the Gaelic, *baois* signifies lust, lewdness, unchastity ; *baoiseil*, lustful, lewd, unchaste ; and *baoisleach*, a brothel. This, and not the Italian *puzzo*, may be considered the origin of the contemptuous expression, distinguished from *pucelle*, or virgin, which Talbot uses.

**Puck.** A fairy spirit or sprite, celebrated by Shakspeare in "Midsummer Night's Dream," and by Ben Jonson in "Oberon," under the name of Robin Goodfellow. It was customary among all who believed in the fairies to speak of them courteously, for fear of giving them offence ; hence the

name of Robin Goodfellow ; the phrase of "the good people" applied to them, and of *Ban sith* (*Banshee*) "woman of peace," among the Gaelic-speaking population of Scotland and Ireland. *Puck* is an abbreviation of the Gaelic *bocan* (or *pocan*), a sprite ; and *bug*, an object of terror. Among our ancestors, spectres, ghosts, and fairies were indifferently named *Puck*, *Pug*, *Pook*, and *Bogie*. The word is written *spook* in Dutch and Flemish, and appears in Russian as *Bug*, the Great Spirit.

Importing Denmark's health and England's too,  
With, ho ! such *bugs* and *goblins* in my life.

*Hamlet*, act v. scene 2.

**Pugging Tooth.** The knavish pedlar, Autolycus, enlivened by the return of spring and fine weather, sings a merry song in "Winter's Tale," commencing "When daffodils begin to peer," "Why then comes in the sweet o' the year." In the second stanza, he says the sights and sounds of the fine year—

Doth set his *pugging* teeth on edge.

*Pugging*, according to the commentators, was a cant term for stealing ; but as stealing would be more properly applied to the hands than to the teeth, it is probable that *pug* was derived and corrupted from the Keltic *piog*, to nibble, to bite.

**Puke-stocking.** In Prince Henry's contemptuous description of the landlord of the Boar's Head, Eastcheap, addressed to the waiter, he asks :—

Wilt thou rob this leathern-jerkin, crystal-button, noth-pated, agate-ring, *puke-stocking*, caddis-garter, smooth-tongue, Spanish-pouch, &c.  
—*Henry IV.*, act ii. scene 4.

In a note on this passage, Nares explained that *puke* was dark grey ; and added that to call a man a *puke-stocking* was, in Shakspeare's time, equivalent to calling him a black-leg in ours. Later etymologists have held that *puke* was the same as *puce*, and that it was derived from the French *puce*, a flea ; and that *puke-stockings* meant flea-coloured stockings ! It is evident that *puke*, as employed by Shak-

speare, meant a colour of some kind, but there is no reason to suppose that it was either grey, dark, or the colour of a flea. No explanation has been offered of the alleged fact that it was opprobrious to say of a man that he wore *puke*-stockings, whatever that colour may have been, or that the modern phrase, "a black-leg," applied to a sharper, a swindler, or man of bad character, has or ever had any relation to his legs. The Gaelic, however, supplies a clue to the origin both of *puke*-stocking and black-leg. In that language, *blagh* signifies to bluster, and *blagair* is a boaster, a blusterer; the same as the French *blague* and *blagueur*; and *leug* is lazy, slothful; whence *black-leg*, a compound of these two words, signified a lazy braggadocio, and subsequently a cheat. The error into which Nares fell as to the real origin of *black-leg* betrayed him into a similar error as regards *puke*-stocking.

"Puke," as a colour, is derived from the Gaelic *buidhe*, yellow, and *buidheach* (pronounced, the *dh* silent, as *puieach*—quasi *puke*), the jaundice; *buidheag*, any yellow flower, such as the dandelion, the buttercup, &c., or any yellow bird, such as the gosling, the yellow-hammer, the canary, the goldfinch, the linnet, &c. Yellow was once the favourite colour of the stockings worn by the citizens and tradesmen of London, a relic of which ancient fashion may be seen to this day in the familiar hose of the boys of Christ's Hospital. Thus the epithets applied to the host of the Boar's Head by the humorous prince—all relating to the plainness of his attire—may mean no more than to designate him as a tradesman, or one who was not entitled to wear the costume of a gentleman, and whose yellow stockings pointed him out as one of the common vulgar.

The same idea applies to Malvolio, the steward in the admirable comedy of "Twelfth Night," who wore yellow stockings, as befitted his low degree. In the forged letter of Maria the maid, which the silly Malvolio imagined to come from his noble mistress, he is requested "to remember who commended his *yellow stockings*," and to appear in that garb, cross-gartered, before her, and to smile at her.

Maria, in explaining her plot to her fellow-conspirators, to make Malvolio ridiculous, says :—

He will come before her in his *yellow stockings*, and 'tis a colour she abhors ; and cross-gartered, a fashion she detests.—Act ii. scene 5.

A pair of pinned-up breeches, like pudding-bags,  
With *yellow stockings*, and his hat turned up  
With a silver clasp.

Ben Jonson, *Tale of a Tub*.

Mr. Halliwell, in his *Archaic Dictionary*, quotes the once popular phrase "to anger the yellow stockings," which means, he says, "to provoke jealousy." Though yellow was reputed to be the colour of that unhappy passion—possibly from some connection with the idea of biliousness—it is doubtful whether the phrase had originally the signification which Mr. Halliwell attaches to it, and whether it was not a saucy impertinence of the young aristocrats of a by-gone time, which meant to "incense the citizens ;" i.e. the wearers of the yellow stockings. This was the case in the not yet obsolete "town and gown riots" of Oxford, the animus of which survives, though the yellow stockings are scarcely remembered, even in tradition. The wars of the young town gallants of London against the prentices, recorded in the novels of Sir Walter Scott, are also an instance of the systematic wearing of the yellow stockings.

**Punk.** A slang word in the sixteenth and seventeenth centuries for a prostitute ; not wholly obsolete in the eighteenth. It appears in Dryden, Pope, and other writers of their time :—

Marrying a *punk*, my lord, is pressing to death, whipping and hanging.—*Measure for Measure*, act v. scene 1.

Why risk the world's great empire for a *punk*,  
Cesar, perhaps, might answer he was drunk.—*Pope*.

Johnson, apparently in despair of the etymology, suggests none. Nares, who says it is "a coarse term, deservedly growing obsolete," quotes the author of "*Gazophylacium Anglicanum*" for its derivation from "*pung*, Anglo-Saxon for a purse." Latham's "Todd's Johnson"



queries the word, but, like Johnson, makes no attempt to solve its mystery. Richardson, more confident, suggests the Latin *puncta*.

*Punk*, however coarse in its later acceptance, was originally an innocent word, from the Keltic *buinneag*, or *puinneag*, a term of endearing familiarity for a handsome girl.

**Pur.** The Clown, in presenting the crest-fallen Parolles, in his reverse of fortunes and shabbiness of attire to the old Lord Lafew, says :—

Here is a *pur* of Fortune's, sir ; or of Fortune's cat (but not a musk-cat), that has fallen into the unclean fish-pond of her displeasure—and as he says, is muddled withal.—*All's Well that Ends Well*, act v. scene 2.

On this passage Nares remarks, "It is difficult, if possible, to say what *pur* can mean in this whimsical description. The *pur* of a cat is well known, but how could Parolles be a *pur*, or what is a *pur* of Fortune ?"

Probably, in the Gaelic vernacular of Shakspeare's time, *pur* was used in the Gaelic sense of the word *purrr*, which signifies to thrust, to push, to jerk, to butt or strike with the head ; whence *purradh*, a jerk, a thrust. Were this the origin of the word, the meaning would be quite intelligible, as well as the pun attempted.

In the sense of kick, according to Wright's Dictionary of Obsolete and Provincial English, the word is still current in the North of England.

**Puttock.** A wild bird of some kind, which most English commentators suppose to be a buzzard, a hawk, or a falcon.

Who finds the partridge in the *puttock's* nest.  
2 *Henry VI.*, act iii. scene 2.

I chose an eagle and did avoid a *puttock*.  
*Cymbeline*, act i. scene 2.

An owl, a *puttock*, or a herring without a roe.  
*Troilus and Cressida*, act v. scene 1.

The Gaelic *putag* signifies a moor-fowl, which is probably the bird in question.

## Q.

**Quail, Callat.** These words, used contemptuously by Shakspeare, signify a woman of light behaviour or loose morals :—

Here's Agamemnon, an honest fellow enough, and one that loves *quails*.—*Troilus and Cressida*, act v. scene 1.

"The quail," says Nares, "was thought to be a very amorous bird; hence the metaphor." In this instance Nares came to an erroneous conclusion—to the disadvantage of the quail, which is no more amorous than a sparrow. Ben Jonson, thinking that "quail" was only metaphorically a woman, uses *plover* in the same sense in "Bartholomew Fair," act iv. scene 5.

Shakspeare makes the jealous Leontes in his wrath rail at Paulina, who presents his new-born daughter to him, and calls her—

*A callat*

Of boundless tongue—who late hath beat her husband  
And now baits me.

*Winter's Tale*, act ii. scene 3.

And again :—

He called her whore; a beggar in his drink  
Could not have laid such terms upon his *callat*.

*Othello*, act iv. scene 2.

*Quail*, *callet*, and *callat* are all derived from the Keltic *caile*, a young girl, and *cailleach*, an old girl or woman.

**Quaint**—that now signifies odd, unusual, old-fashioned, had a different meaning in the days of Shakspeare :—

*Duke*: Her chamber is aloft, far from the ground,  
And built so shelving that one cannot climb it  
Without apparent hazard of his life.

*Valentine*: Why then, a *ladder quaintly made* of cords,  
To cast up, with a pair of anchoring hooks,  
Would serve to scale another Hero's bower,  
So bold Leander would adventure it.

*Two Gentlemen of Verona*, act iii. scene 1.

Fine apparition! My *quaint* Ariel,  
Hark in thine ear.

*Tempest*, act i. scene 2.

But for a fine, *quaint*, graceful, and elegant fashion,  
Yours is worth ten of it.

*Much Ado about Nothing*, act iii. scene 4.

More *quaint*, more pleasing, more commendable.

*Taming of the Shrew*, act iv. scene 3.

'Tis vile, unless it may be *quaintly* ordered.

*Merchant of Venice*, act ii. scene 4.

The ancient French *coint*, or *couinte*, is defined in the "Glossaire de la langue Romane" (Paris, 1768), as "joli, gracieux, prevenant, affable," as in the "Roman de la Rose:"—

Si scet si *cointe* robe faire  
Que de couleur y a cert paire.

Whatever may be the etymology of *quaint* in the sense in which it is now employed, *quaint*, as used by Shakspeare in the above and other instances that might be quoted, is derived from the Keltic *cuante*, strong, able, robust, handsome, clever. A "ladder *quaintly* made," is a ladder strongly and cleverly made; and the "*quaint* Ariel"—an epithet applied in a complimentary and affectionate sense—signifies the handsome, the clever, the dexterous Ariel. How the modern meaning has come to be associated with the word has never been satisfactorily explained, though possibly it may be of a kindred source to be acquainted with; i.e. to be familiarly known.

**Quarrel.** The word *quarrel*, as used by Shakspeare in "Henry VIII.," act ii. scene 3, is so obscure of meaning as to have excited considerable and very perplexing controversy. Anne Bullen, speaking to an "old lady," her confidant, of Queen Katharine, whom she well knows she is about to supplant, and has already supplanted in the king's favour, says:—

Oh, God's will ! much better  
She ne'er had known pomp, though it be temporal,  
Yet, if that *quarrel* Fortune do divorce  
It from the bearer, 'tis a sufferance panging  
As soul and body's severing.

Here *quarrel* is employed as an adjective, and evidently

cannot be a misprint for *quarrelsome*. Mr. Staunton, in a note on the word, cites the opinions of the various critics who have endeavoured to explain it. "She" (Anne Bullen) "calls fortune a *quarrel* or arrow, from her striking so deep and so suddenly," says Warburton. "Hammer reads: 'That *quarreler* Fortune'—an emendation on a par with Warburton's portentous gloss. Mr. Collier's annotator suggests 'cruel Fortune,' which is as miserably prosaic and commonplace as may be. Shakspeare has elsewhere characterized her humorous ladyship (Fortune) as 'strumpet Fortune,' 'harlot Fortune,' and—which is the same thing—'giglot Fortune;' and may have employed a kindred epithet, *squirrel*, which in his day was not unfrequently applied to vicious women." If Warburton's attempted explanation deserved the epithet of "portentous," which Mr. Staunton applies to it, his own explanation deserves to be called more portentous still. The Gaelic dialect of his native Warwickshire, so familiar to Shakspeare, supplies a clue to the real meaning of the word as used by Anne Bullen, in *ciar* (*kiar*), gloomy, stern, dark; from whence *ciar shuil* (pronounced *kiar-uil*), having a gloomy and scowling eye. The Gaelic *ciar* is sometimes written and pronounced *ciurr* (*kiurr*), painful, hurtful, malignant, either of which derivations would entirely meet the sense of "quarrel" as it appears in Shakspeare in its corrupted form of *quarrel*—due to the fact that the Gaelic alphabet has no *q*; and that English words borrowed from the Keltic languages render *cu* (or *ku*) by *qu*—identical in sound, though not in orthography.

The Gaelic gloss of *ciar-uil*, scowling—whatever may be the opinion of Anglo-Saxon philologists—better meets the meaning of Shakspeare's phrase than "arrow-headed Fortune," or "squirrel Fortune," or any other gropings in the Teutonic that commentators have supplied.

The English *quarrel*, to dispute, and the French *quereller*, for which no satisfactory roots have yet been discovered by philologists, are, in all probability, founded upon the Keltic *ciar*, or *ciurr*.



**Quean.** A coarse girl or woman. In Scotland the word is sometimes applied in a complimentary sense to a strong, handsome woman, as in the song of "Roy's Wife of Aldivalloch :"—

I wot she was a cantie *quean*,  
And weel could dance the Highland walloch.

But in Shakspeare, and the dramatists of his time, the epithet was always used in a derogatory sense :—

A witch ! a *quean*, an old cozening *quean* !  
*Merry Wives of Windsor*, act iv. scene 2.

That Troy prevailed—that Greeks were conquered cleane,  
And that Penelope was but a *queane*.

Harrington's *Ariosto*.

Both *quean*, in the sense of the above passages, and queen, a female monarch or the wife of a king, spring from the same etymological root—the Keltic *coinne*, a woman. Note also the Greek *γυν*, or *gyn*, a woman. The word *coinne* is seldom used in modern Keltic, having been superseded by *ban* and *bean*, which have the same meaning.

**Queasy.** Fastidious, squeamish, over-particular, either morally or physically ; casuistical, inclined to take exception either to arguments or to food :—

In despite of his wit and his *queasy* stomach, he shall fall in love with Beatrice.—*Much Ado about Nothing*, act ii. scene 2.

He, *queasy* with his insolence already.  
*Antony and Cleopatra*, act iii. scene 6.

I have one thing of a *queasy* question  
Which I must ask.

*King Lear* act ii., scene 1.

Johnson says that this word is of uncertain origin, and since his time no English etymologist has succeeded in tracing it. Richardson, however, has suggested the Anglo-Saxon, *cwuscian*, to wash—a palpably inefficient and insufficient explanation. Mr. Wedgwood is scarcely more fortunate in citing the Platt-Deutsch *quaos'n*, to pick and choose in eating, as the root of the word. Perhaps the true root is the Keltic *cuis*, a cause, a reason ; and

*cuisire*, a casuist, one inclined to over-much argument, fond of making objections and of starting difficulties.

**Quell.** This old word originally signified to kill. It is used by Shakspeare as a noun, for the act of killing or murder :—

What cannot you and I perform upon  
The unguarded Duncan ? what not put upon  
His spongy officers ? who shall bear the guilt  
Of our great *quell*.—*Macbeth*, act i. scene 7.

“Jack the *giant-queller*” was once used instead of the more modern *giant-killer* ; and *man-queller* formerly meant a murderer.—*Nares*.

The etymology of *quell* and *kill* has never been satisfactorily traced. There is little doubt that *quell*, though now used in a different sense, was the original word. Attempts have been made to trace it to Dutch, Danish, Swedish, German, and Anglo-Saxon, but with no success. From the Dutch *keel* and the German *kehle*, the throat, it has been supposed that *kill* originally signified to cut the throat ; while *quell* has been derived from *qual*, pain, torment, and *quälen*, to vex, to torment, to plague ; words which, however, have no especial reference to killing. Mr. Wedgwood seems to think that the primitive meaning is to strangle, to choke, to smother ; and founds his opinion on the Dutch and German name for the throat. A consideration of the synonymous words for “kill” in the French, Spanish, and Italian languages—which, like the English, are largely founded upon the Keltic—leads to some remarkable conclusions. In the Keltic (in the alphabet of which there is neither *q* nor *k*), a ponderous staff, bludgeon, club, or cudgel is called a *cuaille*. This leads to the supposition that to *quell* or *kill* originally signified to *bludgeon*, or slay with a bludgeon. In like manner, the French *tuer*, to kill, proves, on investigation, to be derived from the Keltic *tuadh* (*dh* silent), a hatchet, a battle-axe, suggesting that in this case also the fact of killing received its name from the instrument with which the killing was effected. To kill, in Spanish, is *matar*, and in Italian, *ammazzare*, and *mazza*, a club or bludgeon ; the French *massue*.

Both of these words supply a remarkable confirmation of the idea that the act received its name from the weapon. The Gaelic *madadh* (*dh* silent), sometimes written *madag*, and in Kymric *matog*, signifies a mattock or a pick-axe. Considering these singular coincidences of etymology and meaning, it is difficult to disbelieve that the root of the English *kill* and *quell* is the Keltic *cuaille*, and that all English philologists have gone wrong in seeking it in the Teutonic languages. The corroboration afforded by the French, Spanish, and Italian synonyms is equally remarkable, and wholly conclusive.

The habit of using the name of the weapon with which killing is done for the killing itself still exists. "To *knife* a person," says Hotten's Slang Dictionary, 1874, "is to *stab* a person. This," adds the compiler, "is an un-English custom, but a very common expression." In like manner, "to put to the *sword*" is synonymous with to *kill*, or to put to death; as to *guillotine*, is to slay by the *guillotine*.

**Quibble, Quiddity, Quip, Quiblin, Guiblet, Quillet, Quirk.** All these words are more or less related in meaning, and imply, with shades of difference and degree, verbal conceits, tricks and twists of argument, distorted reasoning, or perversities of irrelevant attempts at wit.

In these nice sharp *quilllets* of the law,  
Good faith, I am no wiser than a daw.

1 *Henry VI.*, act ii. scene 4.

May not this be the skull of a lawyer?  
Where be his *quiddits* now, his *quilllets*,  
His cases, his tenures, and his tricks?

*Hamlet*, act v. scene 1.

I've felt so many *quirks* of joy and grief  
That the first face of neither on the start  
Can woman me into 't.

*All's Well that Ends Well*, act iii. scene 3.

The recognized derivation of these several words beginning with *qu*, with the exception of *quip* and *quirk*, is the Latin *quidlibet* and *quodlibet*, which has been accepted by nearly all English etymologists in default of any other

that they could discover. Later philologists have begun to doubt the Latin source of these peculiarly English words, and to direct their attention to the two branches of the Keltic spoken in the British Isles—the Scotch and Irish Gaelic and the Kymric of Wales. Mr. Wedgwood has *cuiþ*, a whip, a lash, as the source of *quip*, and the Kymric *chwip*, a quick turn or motion. He also traces *quibble* to the Keltic *cuibhle*, a wheel or a quick turn ; i.e. metaphorically a turn of words. He, however, accepts *quidlibet* as the root of *quillet*, not being aware that in Keltic *cuil-bheart* signifies cunning, craft, deceit, which is a nearer approach, both in sound and sense, to the English *quillet* than *quidlibet* or *quodlibet*. *Cuil-bheart* is derived from *cul*, or *cuil*, back, and *bheart*, or *bheart*, a stroke ; thus, metaphorically, an indirect or back blow, that does not meet the argument. *Quirk*, for which Johnson declares that he could find no rational derivation, is from the Gaelic *cearr*, wrong, left-handed, awkward, perverse ; and *cearrach*, skilful at making the worse appear the better reason.

Blount, the author of "Glossographia," 1681, explains under *Quilibet quippe*, that "each benchman of the Inner Temple pays sixpence at dinner and fourpence at supper for bottles or exceedings without account, and at the end of each term the whole charge of exceedings is cast up by the steward, and in discharge whereof, every benchman pays his proportion, which is called his *quilibet quippe*." This, if Keltic—which it probably was—would signify to whip up or collect the back strokes of expenditure.

The Teutonic languages, on which, with a superaddendum of Latin, the English is supposed by Dr. Johnson to be founded and mainly constructed, contain no traces of these words. A *quibble* is, in German, a *wortspiele*, a play upon words, or a *zweideutigkeit*, a double meaning ; and a *quirk* is a *wendung*, a turning aside, or to the wrong side.

**Quill.** In the 1st act, scene 3, of the Second Part of



"King Henry VI.," when several suppliants, with their petitions, are gathered in an anteroom in the palace to see the Lord-Protector pass, one of them says to his mates:—

My masters, let's stand close! My Lord-Protector will come this way by-and-by; and then we may deliver our supplications in the *quill*.

Upon this passage Mr. Staunton remarks: "Mr. Dyce and Mr. Singer would read in the *coile* or *quoil*, that is, in the *stir*; while Mr. Collier's annotator substitutes in *sequel*. Of the two I prefer the former, but have not sufficient confidence in either to advance it to the text."

As the expectant suitors waylay the Lord-Protector in an anteroom, through which they imagine he will be sure to pass, may not the true meaning of the puzzling word *quill* be traceable to the Keltic or Gaelic *cuil*, a closet, a corner? Sir John Gilbert, the artist, in his illustration of this passage, as if he had been aware of the real meaning of the obscure word, represents the crowd of suppliants huddled together behind a screen in a small room.

**Quilt.** In the First Part of "King Henry IV." Prince Hal, in apostrophizing Falstaff, says, "How now, blown Jack! How now, *Quilt*?"

Mr. Staunton remarks upon the epithet *quilt*, that Mr. Hunter was the only commentator who noticed the word, and that he quite misunderstood its meaning, which was that of a *flock-bed*. Mr. Staunton also misunderstood the word, which is from the Gaelic *cuilteach*, skulking; *cuiltear*, a skulk, a coward; *cuiltearachd*, skulking, cunning.

**Quintaine.** A puppet or stuffed figure set up in the ring for the tilters to aim at, and strike if possible, in galloping past. Etymologists have hitherto been unable to trace the word to its root; and Littré, in his great French Dictionary, says, "L'origine est inconnue." Shakspeare, in "As You Like It," act i. scene 2, has:—

My better parts  
Are all thrown down; and that which here stands up  
Is but a *quintane*—a mere lifeless block.

"The 'quintain,'" says Strutt ("Sports and Pastimes of the People of England"), "was originally nothing more than the trunk of a tree or post, set up for the practice of the tyros in chivalry. Afterwards a staff or spear was fixed in the earth, and a shield being hung upon it, became the mark to strike at. . . . In process of time, instead of a staff and shield, the resemblance of a human figure was introduced. To render the appearance more formidable, it was generally made in the figure of a Turk or Saracen."

This change doubtless took place during or shortly after the Crusades. Worcester's Dictionary quotes a Welsh author who derives the word from the Kymric branch of the Keltic, in which *gwyntin* signifies a vane or weathercock, from *gwynt*, the wind. But as the *quintaine* did not turn with the wind, but was set up to be pierced and struck by the sword or spear of the knights, who played at the mimic game of war to acquire proficiency in actual combat, it is more probable that the figure received its name from the Keltic *guin*, to pierce, and *guinte*, pierced, that which was to be pierced, hit, or struck by the weapon of the cavalier. The game was usually played by mounted riders, and it required skill and dexterity to strike or pierce the figure in galloping rapidly past.

**Quirk.** A turn, a crooked perversion of word or meaning; an unfair turn in an argument or a statement. See Quibble, *ante*.

Some kind of men quarrel purposely, and others to baste their valour. Belike this is a man of that *quirk*.—*Shakspeare*.

For my part, I have studied the law; these be but *quirkes* intended to delay matters.—*Fox, Book of Martyrs*.

There are a thousand *quirks* to avoid the stroke of the law.

*L'Estrange.*

Light *quirks* of music, broken and uneven.

*Pope.*

Skinner suggested that *quirk* might be from the German

*zuerch*, across, or the Anglo-Saxon *thweork*. Johnson was unsatisfied, and said of this word, "I can find no rational derivation;" while Richardson thought it might be from *jerk*. The alphabet of the Keltic languages possesses neither *q* nor *k*; but *quirk* is direct from the Keltic *car*, a twist, a turn, a bend; and *carach*, twisting, twisty, cunning, turning, changeable, tricky.

**Quit.** The use of *quit* in the past tense instead of *quitted* is supposed to be an Americanism. But it not so; Shakspeare uses it:—

A rotten carcass of a boat, not rigged,  
Nor tackle, sail, nor mast; the very rats  
Instinctively have *quit* it.

*Tempest*, act i. scene 2.

The English *quit* and the French *quitter* are derived from the Keltic *cuidhtich* (*cuitich*), to quit, to go away, to abandon, to forsake. *Quit*, the present tense of the verb, ought to be the same in the preterite as Shakspeare and the Americans use it. It is only in English verbs derived from the Teutonic and the Latin that either the preterite in *ed* or the change of the vowel, as blew from blow, or smote from smite, is permissible. The words "put" and "cut"—both of them from the Keltic—cannot be rendered *putted* and *cutted* in the past tense.

**Quodling.** Ben Jonson, in the "Alchemist," makes Dol apply this word to the pert young lawyer's clerk Dapper. Whence the word? Gifford thinks Dol means to call him "a young *quod*, alluding to the *quids* and *quods* of lawyers." "To me," says Nares, "this appears improbable. All that the various critics have said about the apple called 'codling' is perfectly groundless. It is so named because it is eaten chiefly when *coddled* or scalded, and I have little doubt that Madame Dol intended to call Dapper a young raw apple, fit for nothing without dressing." Why a young lawyer should more greatly resemble a young raw apple than any other youth is not apparent.

Is not the word a corruption of the Keltic *coda*, a law? (whence the modern French and English *code*), with the Saxon termination *ling*, as a diminutive, equivalent to the vernacular, a limb of the law?

**Quote.** This modern word, formerly pronounced *cote*, used in the sense of to cite from, or make an extract from the writing or the speech of another, is derived by Mr. Wedgwood, in his Dictionary of English Etymology, from the Latin *quota*. It has not that meaning in Shakspeare, where Polonius says, in reference to the supposed murder of Hamlet;—

That hath made him mad.  
I'm sorry that with better heed and judgment  
I had not *quoted* him: I feared he did but trifle.

*Hamlet*, act ii. scene i.

On this word Mr. Staunton remarks, "To *quote* was not unfrequently used by Shakspeare and his contemporaries in the sense of to look into, to scan, to mark." The word is apparently derived from the Keltic *coimhid*, or *coi-id* (pronounced *quote* or *cote*), to observe, to watch.

## R.

**Rabble.** This word has no roots in the classic languages, or in the Teutonic, from which so large a majority of English words are derivable. Its modern meaning is that of a mob, a crowd, the "unwashed multitude." It had formerly a more restricted sense, as in the "Merry Wives of Windsor," act iii. scene 5, "A *rabble* of his companions." The idea of noise, tumultuousness, and uproar, is inherent in it. The French for *rabble* is *foule tumultueuse*,—a tumultuous crowd; or *canaille*, a pack of yelping dogs or curs. The Germans have no distinctive word for it in the English sense, but render it by *pöbel*, or the people. English philologists derive *rabble* from the Low Latin *rabulo*, and the Dutch *rabbelen*, to mutter, to gabble. The Low Latin is merely Keltic, with a Latin



termination. The true root is the Keltic *rabhd*, incoherent or confused talk; whence to *rave*, talk wildly. *Rhapsody*, a burst of speech more or less unintelligible and inconsequent, is from the same ancient root.

**Rack.** It is difficult to explain this word by the etymology given by Johnson, from the Dutch *racke*, "the clouds driven by the wind:"—

Permit the basest clouds to ride  
With ugly *rack* on his celestial face.

Shakspeare's *Sonnets*, xxxiii.

And like the baseless fabric of this vision,  
The cloud-capped towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve,  
And, like this unsubstantial pageant, faded,  
Leave not a *rack* behind.

*Tempest*, act iv. scene 1.

We often see against some storm  
A silence in the heavens, the *rack* stand still,  
The bold wind speechless, and the orb below  
As hush as death.

*Hamlet*.

Not separated with the *racking* clouds,  
But severed in a clear blue-shining sky.

3 *Henry VI.*, act ii. scene 1.

It has been suggested that in these passages *rack* means smoke, the Lowland Scotch *reek*, the Dutch *rook*, and the German *rauch*; but this explanation would scarcely suit the sense of the sublime passage in the "Tempest." Possibly the true derivation of this disputed word is the Keltic *ruig*, to extend, to stretch, to reach, an expanse; in which sense the word would apply to all the quotations, that from the "Tempest" included. This derivation would also apply to the "rack," the instrument of torture on which criminals and suspected criminals were formerly *stretched*, to extort confession.

Vex not his ghost. Oh! let him pass, he hates him  
That would upon the *rack* of this rough world  
Stretch him out longer.

*King Lear*.

**Rag.** A vituperative word, equivalent to rogue, or villain.

If thou wilt curse, thy father, that poor *rag*,  
Must be thy subject!

*Timon of Athens*, act iv. scene 3.

"That poor *rag*!" Mr. Singer's corrected second folio reads "poor rogue," a substitute also proposed by Johnson, but as Mr. Dyce remarks, *rag* occurs elsewhere in Shakspeare as a term of contempt, and it was formerly a very common one.—Staunton's *Shakspeare*.

Ben Jonson uses *rag* and *rogue* in the same sentence, as if there was a difference in the meaning of the two :—

Mere *rogues* ! you'd think them *rogues*, but they are friends ;  
One is his printer in disguise,

The other zealous *ragg* is the compositor.

*Masque of Time Vindicated*.

*Rogue* and *rag* are both derived from the Keltic *rag*, a villain ; *ragair*, a cheat, an extortioner ; and *rag-aireachd*, villainy. *Rag* in Keltic has no relationship to the English *rag*, a tatter, or worn out garment. Mr. Wedgwood derives *rogue*—which still retains its place in English, in which *rag* has long been obsolete—from the French *rôder*, to wander, an etymology which would require the conversion of *d* into *g* to establish it. A *rogue* is not always a wanderer, neither is he of necessity attired in tatters.

*Ragamuffin*, also written *rag-a-mofin*, is a word of kindred origin to *rogue* and *rag*, though the concluding syllables have never been explained, and have been declared to be without etymology. In the glossary to "Piers Plowman," by Dr. Whittaker, it is declared to be the name of one of the devils in hell. To call a man a *ragamuffin* was, according to Nares, "to call him a devil." It seems highly probable that the ancient Keltic nations gave the name to the Evil Spirit, inasmuch as the epithet in Keltic is resolvable into *rag*, the villain, the extortioner ; and *am-uamhan*, in the cave, the den, the pit, i.e. hell ; whence *rag-am-uamhan* (*uavan* or *uafan*) the villain or extortioner in hell.

*Falstaff*: I have led my *ragamuffins* where they are peppered: there's but three of my three hundred and fifty left alive.—1 *Henry IV.*, act v. scene 3.

**Rakes.** The meaning of *rakes* as used by one of the lean, hungry, and mutinous citizens in the opening scene of one of Shakspeare's most admired plays, has not been satisfactorily explained.

The leanness that afflicts us, the object of our misery, is as an inventory to particularize their abundance. Our sufferance is a gain to them. Let us revenge this with our pikes, ere we become *rakes*.—*Coriolanus*, act i. scene 1.

Mr. Staunton states that "lean as a *rake*" is an ancient proverb used both by Chaucer and Spenser, in allusion to the familiar garden implement. It is more probable, however, that the word is allied to the Keltic *rag*, stiff, and *ragaich*, to stiffen or become stiff with hunger or cold. As the discontented citizen did not speak metaphorically, like Chaucer and Spenser, and say "ere we become lean as *rakes*," but plainly "ere we become *rakes*," the Keltic derivation adds force to the meaning, and does not signify lean, [a word already used by the speaker], but ere we become stiff, or half dead with famine.

**Rampallian** and **Fustilarian.** Vituperative epithets, not traceable to the Saxon roots of the English language. Falstaff applies them to the bailiffs who have come to arrest him at the suit of Mrs. Quickly:—

Away, you scullion, you *rampallian*! you *fustilarian*!

2 *Henry IV.*, act ii. scene 1.

Out upon them, *rampallians*!

*Beaumont and Fletcher.*

Nares thinks the word is derived from *rampe*, a rampant prostitute, and that it means an associate of such persons. Mr. Staunton translates it "a low, creeping, mean wretch," a definition to which he might have added as many epithets of a similar or related meaning as might have pleased him. Mr. Halliwell calls it a term of reproach corresponding to the modern *rapscallion*. It is derivable from the Keltic *ran*, a roar, roaring, blustering;

and *peallag*, a sheep-skin coat or covering; and also a term of opprobrium applied to an ill or coarsely clad person. From these two words come *ran-peallag*, Anglicized into *ram-pallian*, a noisy, blustering, dirty black-guard.

*Fustilarian*, the third abusive epithet which Falstaff hurls at the heads of the bailiffs, is, says Mr. Halliwell, "a cant term of contempt; a fusty, stinking fellow." The initial or primary syllable of this compound word is derived from the Keltic *fuathas* (pronounced *fu-as*), hatred, aversion; *fuathach* (*fu-ach*), hateful, odious, abhorrent, detestable. The English *fusty*, applied to a stale, bad smell, is from the same root.

**Rannel** A term of reproach to a woman, which Nares erroneously supposes to be synonymous with mangy, or roynish, from the French *rogneux*. Shakspeare has roynish, but not *rannel*.

Although she were a lusty ramp, somewhat like Gallemette or Maid Marian, yet she was not such a roynish *rannel*, such a dissolute Gillian flirt.—*Gabriel Harvey*.

Both *roynish* and *rannel* are from Keltic roots, the first from *roin*, hair, or matted hair; whence the mange, a disease in the skin and hair; the second from *ran*, to roar, to shriek, to scold with a loud voice, and thence applied to a violent woman; and *ranail*, the act of roaring.

**Rascal.** A knave, a cheat, a mean, dishonest person. The word is sometimes applied in a less vituperative and often playful sense to a mischievous and unruly boy:—

Oh! for a whip in every honest hand,  
To lash the *rascal* naked through the world.

*Othello*, act iv. scene 2.

Come, you thin thing! come you *rascal*!

2 *Henry IV.*, act v. scene 4.

English etymologists have been hopelessly astray in their attempts to trace this word. Johnson derives it from the Saxon, or what he thought to be Saxon, *rascal*, a mean beast; Mr. Wedgwood from the Italian *rascare* (*rassare*), to scrape, with the idea that *rascal* signified the



scrapings or refuse of anything, while Grose affirmed it to come from the old English hunting term, which signified "a lean shabby deer, at the time of changing its horns, penis, &c.; whence," he adds, "in the vulgar acceptance, a *rascal* is conceived to be a man without genitals, from the Italian *roscoglione*, a eunuch."

The real root seems to be the Gaelic *riaspail*, stubborn, wild, untractable, from *riasp*, indocility, sometimes signifying barren land, *riaspalachd*, worthlessness, wildness, rascality; *graisg*, the rabble, the mob; *graisgeil*, vulgar, low, mean, blackguardly.

Shakspeare's coupling of the epithet "thin thing," in "Henry IV.," with *rascal*, lends countenance to the derivation from *rascal*, as applied to a worthless or emaciated deer.

The word, as used to children, half in anger, half in playful obloquy, is probably from the Gaelic *reasgach*, perverse, froward, skittish, impatient, unmanageable.

**Rats rhymed to death in Ireland.** The idea that this was, or could be, done, was familiar to the poets of the Elizabethan era, and was frequently alluded to:—

I was never so *be-rhymed* since Pythagoras's time, when I was an *Irish rat*, which I can hardly remember.—*As You Like It*, act iii. scene 2.

*Rhyme them to death*, as they do rats in Ireland.

Randolph, *Jealous Lover*, act v. scene 2.

*Rhyme them to death* as they do Irish rats,  
In drumming tunes.

Ben Jonson, *Rhyming Epistle*.

Sir Philip Sydney mentions *rhyming to death*, which, he adds, is said to be done in Ireland.—Dean Swift, *Advice to a Poet*.

Nares thought that this "fanciful idea" arose probably from some mystical charm or incantation used in Ireland, and supported his opinion by that of Sir William Temple, who seemed to derive it from the Runic incantations, for after speaking of them in various ways, he adds, "and the proverb of *rhyming rats to death* came, I suppose, from the same root."

The proverb admits of a much simpler explanation. The Irish were never foolish enough to believe in the efficacy of the experiment, and if they had tried it, the rats, if capable of laughter, would have laughed them to scorn. The strange phrase seems to have arisen from a mistranslation by the English, of two Keltic or Gaelic words—*ras*, to roar, to shriek, to cry out, to make a great noise on a wind instrument; and *rann*, to versify, to rhyme, to make a song. It is well known in Ireland and in the Highlands of Scotland, and to the English also, that rats are scared by any sudden, great, and persistent noise in the house which they infest. At a recent dinner of the Highland Society of London, a noble lord, a large proprietor and resident in the Highlands, was asked by another guest, who professed to dislike the martial music of the bagpipes that sounded loud and long at intervals during the repast, whether it was true that the bagpipes played in a house would frighten away the rats? "Yes," replied his lordship, who kept a piper of his own, "it is quite true; all vermin hate the bag-pipes, and all good people love them. I once cleared a barn infested by rats, of the whole of the vermin, by sending in my pipers to give them a loud skirl. It was ludicrous, but agreeable, to see them all scampering out from every corner, as if the foul fiend were after them."

The Saxon English of Shakspeare's time were misled by the translation of the Keltic *ran*, a roar, a very loud shriek—as if it were the different though similar word, *rann*, a verse. That Ben Jonson, who was a Scotsman, had a notion of the real meaning appears evident from his allusion to "drumming tunes" in the passage above cited. In O'Reilly's Irish-English Dictionary (Dublin, 1877), *ran* is translated a squeal, a roar; *ranach*, squealing, roaring; and *rann*, a rhyme, a verse, a song, a stanza. The mistake between *ran* and *rann* misled Sir Philip Sidney, as well as Shakspeare.

**Raw.** This word, as applied to food that is uncooked, is derived from the Teutonic *rauh*, as in the German

phrase *rauhes schinken*, raw ham. But in the sense in which it is used by Shakspeare, and also by writers of the present day, as in such phrases as "*raw* and inexperienced," "*a raw* youth," &c., they have a Keltic origin:—

Why is that *rawness* left for wife and child,  
Those precious motives, those strong knots of love,  
Without leave-taking?

*Macbeth*, act iv. scene 2.

Some crying for a surgeon, some upon their wives left poor behind them, some upon the debts they owe, some upon their children, *rawly* left.—*Henry V.*, act iv. scene 1.

Johnson, Nares, and others are of opinion that *rawness* and *rawly* in these passages are derived from the Teutonic *rauh* or *roh*; but there is another root in the Keltic language which far better meets the requirements of the sense—*trath* (aspirated *thrath*, and pronounced *rah*), which signifies early, soon, immature. From this root comes *rathe*, as used by Milton, "the *rathe* primrose," and the familiar English word *rather*, or sooner, i.e. "I'd *rather* do it, than not." *Raw*, in the sense of cold, is but an extension of the sense of earliness, as in "*Julius Cæsar*:"—

Once upon a *raw* and gusty day,  
The troubled Tyber chafing with its shore,

where the word applies to the very early morning, before the sun has arisen to warm the atmosphere. In this sense the word *raw* is not applicable in the description of Marion's nose, in the "Winter Song" in "*Love's Labour's Lost*:"—

Birds sit brooding in the snow,  
And Marion's nose is red and *raw*;

here the derivation is clearly from the Teutonic *rauh*, and has no connection whatever with the Keltic *thrath* or *rah*. The difference of origin between the Teutonic and the Keltic words led, in the progress of the English language, to its obsolescence and almost final disappearance since the seventeenth century.

**Red.** There seems to have been among the Keltic

nations an idea of peculiar terror attached to the word *red*, the Keltic *ruadh*. Caliban in the "Tempest," imprecates the "*red* plague" on his master; and in "Coriolanus," act iv. scene 1, occurs :—

Now the *red* pestilence, strike all trades in Rome,  
And occupations perish.

Commentators have imagined that *red*, in the sense supposed, signified *crysiptelas*. *Red* vengeance was often employed by the poets to mean the "vengeance of blood." But the Gael speak of the great Noachian deluge as the *dile-ruadh*, or red flood. No reason has ever been assigned for the singular epithet, applied to an overflow of water. Perhaps the occult origin of the awe conveyed by the phrases of the "*red* plague," the "*red* spectre," and the "*red* deluge," are traceable—for imaginative not for philological reasons—to the shedding of blood, involving death. Thus the "*red* plague" and the "*red* deluge" would be simply the deadly plague or the deadly deluge.

The common word *ruffian*, of which the etymology has never been satisfactorily traced—unless *rough* be accepted as the root—seems in some way or other to be associated with the *red*, in the sense in which it was once employed.

The Gaelic yields a possible explanation in *ruadh* (*rue*), red, and *fiadh-dhuine* (*fiu-uine*), a wild man, and *fiadhain* (*fiu-ain*), savage, untamed, words that well describe the ruffian that sometimes crops up amid all our civilization, except in the colour that the word implies, and which I must leave unaccounted for.

**Resty.** This word, by some supposed to mean *restive*, is used by Belarius in "Cymbeline," act iii. scene 6 :—

Weariness  
Can snore upon the flint, when *resty* sloth  
Finds the down pillow hard.

Mr. Staunton explains *resty* as "dull, idle, perhaps uneasy," which is a mere conjecture, founded upon the context, without any attempt at explanation of the etymology. It has been hitherto assumed that *resty* and *restive* are synonymous, and that both are derived from



the obsolete French *restif*, applied to horses and mules that are disobedient and intractable. The root is the Keltic *reasg* and *reasgach* (with the substitution of *t* for the guttural, of which both French and English are intolerant), which signifies stubborn, unyielding.

**Rhino.** Vulgar slang for ready money :—

Some as I know

Have parted with their ready *rhino*.

*The Seaman's Adieu* (Old Ballad, 1670,  
quoted in the Slang Dictionary).

Turn your possessions into ready *rhino*.

Rowe.

The word, known in the sixteenth and seventeenth centuries as "Pedlar's French" or "St. Giles's Greek," is derived from the Keltic *roinn*, a share, a division, and was used by thieves to signify the part of spoil, booty, or plunder, to which they considered themselves entitled, and then, by an extension of meaning, money generally.

**Ribibe.** A word used by Chaucer and his successors, and supposed, from the context of the passages in which it occurs, to signify a procuress, or the keeper of a house of ill-fame. It appears in Ben Jonson, but not in Shakespeare :—

Or some good *ribibe* about Kentish Town

Or Hogsden, you would hang now for a witch.

*The Devil's an Ass*, act i. scene 1.

Nares is of opinion that the word was derived from *rebeck*, an ancient musical instrument, but fails to give the shadow of a reason for his singular belief. In the Keltic (Gaelic) *ribe* signifies a snare, an entanglement, and *ribhinn*, a handsome young woman ; words that seem to have more connection with the idea involved in *ribibe*, than in *rebeck*, or the name of any musical instrument whatever.

**Riddle.** A wordy puzzle, an entanglement of meaning, an enigma to exercise the imagination or the judgment :—

Much upon this *riddle* runs the wisdom of the world.—*Measure for Measure*, act ii. scene 3.

From the Gaelic *raite* or *raide*, a proverb, a saying, an aphorism, and *raideal*, inventive, sagacious. The ordinary phrase among children when a riddle is propounded for solution, "*riddle mi riddle mi ree*," is the Gaelic *raideal mo raideal mo rian*, riddle my riddle in my way, or method. The modern Gaelic for a riddle is *cruaidh cheisd*, a hard or difficult question. The kindred word *conundrum* has been a still harder nut for etymologists to crack, and they either renounce the attempt altogether or have recourse to the Teutonic to help them. Even Mr. Stormonth, the latest and best English etymologist, who often had recourse to the Keltic to clear up his doubts, was ignorant of the Keltic roots of *conundrum*, and sought an etymology in the Anglo-Saxon *cunnan*, the German *können*, to know, and *traum*, a dream! The true derivation is far simpler, from the Gaelic *con*, a meaning, and *antrom*, hard, difficult. The error was pointed out to Mr. Stormonth (by the present writer). He accepted the correction with much regret that he had not received it in time. Unhappily, the learned and industrious lexicographer did not live to see the whole of the first edition through the press.

**Rig.** An ancient word for a girl, a nymph, a lass, a fair woman, that, ultimately, as the language became corrupted in the progress of so-called civilization, that is to say, progress in the vices of great cities, came to signify a prostitute. *Riggish*, wanton, immodest.

For vilest things

Become themselves in her ; the holy priests

Bless her when she is *riggish*.

*Antony and Cleopatra*, act ii. scene 2.

Nay ! fye thee, thou ramp, thou *rigg*, with all that take thy part.—  
*Gammer Gurton's Needle*.

From the Gaelic *rig hinn*, sometimes written *ribhin* and *righein*, a girl, a pretty young woman. The word has become obsolete since Shakspeare's time in the sense in which he used it, but survives in modern slang, as an intrigue, a trick, a frolic ; and also in the phrase, often applied to wild, immoral young men, too devoted in their

attentions to immoral young women, one who is "running his *rigs*."

**Rigol.** This word is thought to be peculiar to Shakespeare. Mr. Staunton defines it as a "row," a "circle," from the context, in the passage where Prince Henry, supposing his father dead, apostrophizes the crown, and places it on his own head:—

My gracious lord ! my father !—  
This sleep is sound indeed ; this is a sleep,  
That from this golden *rigol* hath divorce'd  
So many English kings.

Nares derives it from the Italian *rigolo*, a little wheel, but no such word appears in the Italian Dictionaries, the nearest approach to it being *rigoletto*—a little *rigolo*, a dance, and also the name of the bird called in English the yellow yorling, or the yellow-hammer. The word is from the Gaelic *rioh*, a king ; and *rioghail*, royal, pertaining to the king's state, i.e. regal, and part of the regalia.

**Rim.** Formerly used, according to Mr. Staunton, for a part of the intestines. The bully, Pistol, in threatening the Frenchman whom he has made prisoner, says:—

For I will fetch thy *rim* out of thy throat  
In drops of crimson blood.

*Henry V.*, act iv. scene 4.

Mr. Staunton, not over sure of his own interpretation, inclines to believe that Pistol's word *rim*, was perhaps as Mr. Charles Knight conjectured, no more than a word coined for the nonce.

Nares says that *rim* or *rym* is the peritonæum, or membrane enclosing the intestines, adding that the original reading is *rymme*, which Capell, judging from the main object of the speaker, boldly pronounced to signify money, or *ryno*. The word, however, was not coined by Pistol, and does not signify money. *Reimhe* or *reamhe* is the Gaelic for fat, and metaphorically, for pride ; and as used by Pistol signifies the fat of the intestines, and possibly pride also. Shakspeare, in "Henry VIII.," uses the word

*stomach* in a similar sense, when he makes Queen Katharine say of Cardinal Wolsey, act iv. scene 2 :—

He was a man  
Of an unbounded *stomach*, even ranking  
Himself with princes.

That was to say, of unbounded pride and high spirit. The Keltic word for stomach is *maodal*, which is the root of the modern English *mettle*, as "a man of *mettle*" (not *metal*, as vulgarly rendered), i.e. of pride and high spirit, exactly synonymous with Queen Katharine's word and meaning.

**Rivo.** "An exclamation," says Nares, "frequently used in Bacchanalian revelry, but from what source does not appear."

I pr'ythee, call in Falstaff; I'll play Percy, and that damned brawn shall play dame Mortimer his wife. *Rivo!* says the drunkard.—*King Henry IV.*

Sing! sing! or stay; we'll quaff or anything.

*Rivo!* Saint Mark.—Marston, *What you Will*.

Gifford in his notes on Shakspeare, conjectured that this puzzling word came from the Spanish *rio*, a river, which was figuratively used for a large quantity of liquor; but Nares rejects this etymology, and asks whence the *v*? If we bear in mind the old Bacchanalian idea of "Women and Wine," the "Lass and the Glass," "Venus and Bacchus," &c., we shall probably be of opinion that the root of the obsolete *rivo*, which Shakspeare and his contemporaries have alone preserved to our time, is to be sought, not in the Spanish *rio*, but in the synonym for woman, which appears in the Gaelic *riomhainn* (*riovain*), a beautiful young woman; *riomhainneach*, beautiful, maiden-like; *ribhinn* (*rivin*), a nymph, a beautiful girl.

**Robin Hood.** Shakspeare mentions *Robin Hood* three times, and ballads as old or perhaps older than Shakspeare's time, delight in celebrating his achievements. But there is no certainty that such a personage ever existed, or that his name is other than one given in the middle ages to



any bold poacher or huntsman who set the stringent forest laws of the mediæval kings at defiance. The Scotch have a *Robin Hood* and a *Young Robin* of their own, and the French have their *Robin des Bois*, sometimes called *le jeune Robin*, who is the hero of many adventures similar to those recorded of the outlaw of Sherwood Forest. English tradition speaks of him as "Robin, Earl of Huntingdon," in which designation there is an obvious pun. Another tradition asserts his name to have been "Robert Fitz-Ooth. He is, however, in all probability as much of a myth as William Tell, and his name of *Ooth* or *Hood*, sometimes supposed to be a corruption of *Wood*, is more probably derived from *og*, the Gaelic for young; *le jeune Robin* of the French.

**Rook, Rooky, Ruck.** These words, as used by Shakspeare, have never been correctly explained.

Light thickens; and the crow  
Makes wing to the *rooky* wood.

*Macbeth*, act iii. scene 2.

The raven *rook'd* her in the chimney top,  
And chattering pyes in dismal discords sung.

3 *Henry VI.*, act v. scene 3.

Be wonder'd at of birds by day, flie, filch, and howle all night,  
Have lazie wings, be ever leane, in sullen corners *rucke*.

Warner's *Albion's England* (quoted by Nares).

The furies made the bridegroom's bed and on the house did *rucke*,  
A cursed owle, the messenger of ill-successe and lucke.

Golding's *Ovid* (1603).

Richardson defines *rooky*, in the passage from "*Macbeth*," to mean *covering*. Johnson, and his modern successors, Webster and Worcester, thinks *rooky* means inhabited by rooks, but why crows should fly at daylight to a wood inhabited by rooks is not clear. Nares thinks that to *rook* or *ruck*, in the passages quoted from Shakspeare and Warner, means to squat, or lodge. Mr. Halliwell says that *rooky* is the same as *roaky*, and that *roaky* means misty and nebulous, and consequently that the "*rooky* wood" in "*Macbeth*" is the misty wood. The true root seems to be the Keltic *roc*, to caw; whence *roc*, a *rook*, the

bird that caws, and the French adjective *rauque*, hoarse, as *une voix rauque*, a hoarse voice, resembling the cry or caw of the rooks and crows. By this interpretation the "*rooky wood*" in "*Macbeth*" would signify the wood resounding with the *cawing* of birds; the "*raven rook'd her in the chimney top*," would signify the raven *cawed* in the chimney top; in "*Albion's England*," the "*lean bird that rucked in sullen corners*," would be that *cawed* in sullen corners; and in Golding's "*Ovid*," the "*cursed owle*" *cawed*, or hooted on the house. If this be, as seems, the correct etymology, which fits the sense of all the passages quoted, the contradictory derivations of Richardson, Nares, and the rest, will have to be abandoned.

**Rother.** The first edition of "*Timon of Athens*," act iv. scene 3, contained the line:—

It is the *pastour* lards the *brother's* side.

This was nonsense and an evident misprint. Mr. Singer in his edition of Shakspeare, corrected it into—

It is the *pasture* lards the *rother's* side.

Mr. Staunton, in his Glossarial Index to Shakspeare, explains *rother* as meaning "red cattle." This is an approximation to the real meaning of *rother*, which is the Anglicized form of the Keltic or Gaelic *ruadha*, the red deer.

**Rouse.** To drink a health, to revel. Scottice, *roose*, to praise, to extol:—

No jocund health that Denmark drinks to-day,  
But the great cannon to the clouds shall tell,  
And the king's *rouse* the heavens shall bruit again,  
Re-speaking earthly thunder.

*Hamlet*, act i. scene 2.

*Rouse* the fair day at e'en.

*Rouse* the ford when safe owre it.

Allan Ramsay's *Scots Proverbs*.

Some English philologists derive *rouse*, as used by Shakspeare and his contemporaries, from the Danish *roes*, and the German *rausche*, drunkenness. Others derive it

from the German *heraus*, a phrase supposed to have been used as an exclamation to urge the revellers to drain their glasses, when the health was drunk. As the object of the *rouse* was not the drink, which was its accompaniment only, but the laudation and celebration of the virtues or heroism of the person to whom the libation was consecrated—the ancient English and modern Scotch meaning of *rouse* and *roose* is far more likely to be the real meaning of the word than either the vulgar Danish or German interpretation of drunkenness. The root is probably to be found in the Keltic *roise*, to boast, to vaunt, to extol; whence *roisealach*, laudatory, boastful. An old Scottish ballad, in narrating the conversation of a company of young gallants, says :—

And some of them have *roosed* their hawks,  
And some have *roosed* their hounds,  
And some have *roosed* their fair ladies ;

which points to the real meaning of the word, as employed in "Hamlet."

The modern word *toast*, as a health to be drunk, was not employed in the Shakspearean era. English philologists, bent upon tracing every common English word to the Teutonic, the Latin, or the French, have imagined that the word was derived from the practice of putting a piece of toasted bread into the liquor drunk on such occasions. There is no proof that such a practice prevailed in early times, or that if a piece of toast was at a later period employed on such occasions, it was not suggested to silly people by the word which they misunderstood. In Keltic, *tosd* signifies silence, and the person who proposed the drinking a health to any one whom it was desired to honour, usually prefaced his remarks to the company by a call for *silence*. Toastmasters at festive celebrations in the present day, as everybody knows who has ever attended a public dinner, exclaim, "Pray *silence*, gentlemen, for a *toast*;" so that the person proposing a health may be heard when *rousing*, or *roosing*, or praising the person whom it is intended to honour.

**Rown.** The corruption of this word in Shakspeare's text has led to much misconception. Polonius says to the King, in "Hamlet :"—

Let his queen-mother *all alone* entreat him,  
Let her be *round* with him.

Mr. Staunton, following the lead of previous commentators, explains this to mean, "let her be blunt and plain-spoken with him." But this is not the meaning, and the word should be printed, "let her be *rown'd* with him." *Rown* is from the Keltic and Gaelic *rûn*, a secret, a mystery, used in English by early writers, in the sense of whispering or conferring secretly, as in "Piers Ploughman," "*rowneth* in his ear ;" in Skelton, "if it like you that I might *rowne* in her ear ;" and in the romance of "Cœur de Lion :"—

The steward sat him down  
With the emperor for to *rown*.

Thus, Polonius does not mean that the Queen should be plain-spoken, blunt, angry, or rude to Hamlet, but that she should be closeted with him, and talk to him *privately*. This interpretation is borne out by another passage in "Winter's Tale :"—

They're here with me already, whispering, *rounding*  
from which it is evident that the idea intended to be conveyed, is that of secrecy, not of bluntness of speech. The Norse *runes*, or mystic chants, is a word of the same origin. *Rown*, from *rûn*, seems before Shakspeare's time to have been corrupted into *round*, just as the vulgar and illiterate of our day say "drownd" for drown, and "drownded" for drowned. The word *round*, in the sense in which it was employed by Shakspeare, is still in use among the vulgar. "Gradually," says the *Daily Telegraph*, September 3rd, 1880, in an article on two men erroneously convicted of burglary, "the truth was wormed out of Armstrong, who, without *rounding* on his companion still at large, told the facts of the Colchester burglary." Here the word means, without *secretly* informing against or betraying him.

*Run, runic, runes.* The secret and sacred alphabet and writing of the Druids, erroneously supposed to be peculiar



to the Scandinavian nations, but common to every part of Europe where Druidism prevailed. *Rune* as well as *rown* is evidently from the Gaelic, *run*, a secret, a mystery; *runadair*, a secretary. *Run* also signifies love, affection.

**Rowsey.** A word of contemptuous meaning, which occurs in Harman's "Caveat for Common Cursitors," 1579. Messrs. Halliwell and Wright, in their continuation of Nares, conjecture from the context that it signifies dirty or filthy.

I thought it my bounden duty to acquainte your goodness with the abominable, wycked, and detestable behaviour of all these *rowsey*, ragged rabblement of rakehelles.

The alliteration in the "*rowsey*, ragged, rabblement of rakehelles," naturally suggests for the unknown word *rowsey* a meaning as disagreeable as that of its associated epithets. But there is no proof, or even probability, that filthy or dirty is a correct translation. There is no trace of it in the Saxon-English; and the nearest approach to it is the Keltic *roiscal* or *ro-iosal*, which signifies low, mean, vile, base, and abject. This is certainly a probable etymology, and ought to be accepted until a better can be found in Saxon-English.

**Ruddock.** The ancient name for the Robin: red-breast, from the Keltic *ruadh*, red, and *uchd*, a breast or bosom. The names of several other birds in the English language are purely Keltic in their origin. Lark, a corruption of *laverock*, the old word, still used in Scotland, is from the Keltic *labraich*, loud and eloquent; nightingale is from *nochd*, the night, and *gal*, a lament; *mavis*, the thrush—by which name the bird is still celebrated in Scottish and English poetry—is from *maoth*, soft, gentle, sweet (the *th* silent and pronounced *mao*), and *fios*, a message.

The *ruddock* would, with charitable bill,  
Bring thee all this.

*Cymbeline*, act iv. scene 2.

The thrush replies, the mavis descant plays,  
The *ruddock* warbles soft.

Spenser, *Epithalamium*.

The modern Gaelic gives this beautiful bird the less poetic name of *bru-dearg*, or red belly. It was formerly the fashion for people to speak of the "red gold," instead of the "yellow gold;" whence gold coins were commonly called *ruddocks* in the vernacular of Shakspeare's time, and long afterwards.

## S.

**Sackbut.** A musical instrument, which Mr. Chappell, in his "Popular Music of the Olden Time," declares to be a trombone. Nares and other etymologists, in agreeing that a *sackbut* and a trombone are identical, derive the word from the Low Latin *sambuca*. Shakspeare uses trumpet and *sackbut* in the same passage:—

The trumpets, *sackbuts*, psalteries, and fifes,  
Tabors and cymbals.

*Coriolanus*, act v. scene 4.

In the Low Latin *sambuca*, the first syllable, *sam*, has but faint and remote resemblance to *sack*, and the final *buca*, to *but*. It is most probable that *sackbut* originally signified the bag-pipe. The Keltic word *sac*, a bag, is common to nearly all the languages of Europe and Asia, ancient and modern; and *bat*, in Keltic, signifies a staff, a stick, a pipe. We have thus the two essential components of the bag-pipe. Nares says that "*sambuca* was the elder-tree, and that it probably meant a *bassoon*, or some kind of *pipe*, which the branches of the elder so readily make." Worcester's Dictionary derives *sackbut* from the Spanish *sacar*, to draw, and *buche*, the stomach, "because in blowing this instrument (the trombone) the breath is drawn up with great force from the stomach"! The Keltic etymology clearly settles the point in favour of the bag-pipe.

**Sad.** This word, of which the modern meaning is melancholy, formerly signified serious, sober, discreet, attentive, heedful, without the slightest reference to grief or depression of spirits:—

Tell me in *sadness* who is she you love?

*Romeo and Juliet*, act i scene 1.

My father and the gentlemen are in *sad* talk.—*Winter's Tale*, act iv. scene 3.

The conference was *sadly* borne.—*Much Ado about Nothing*, act ii. scene 3.

Modern philologists have been wholly at fault as regards the etymology of this word, both in its ancient and in its actual sense; most of them have contented themselves with tracing it to the Teutonic *schatten*, a shade, which is far from satisfactory. Either of the branches of the ancient Keltic languages—the Kymric or the Gaelic—would have afforded a better clue. The Kymric *sad*, means discreet, firm, steady; and the Gaelic *saod*, signifies sober, discreet, earnest, careful, attentive, in good condition of mind or body. It also means a track, a journey; whence the verb *saodaich*, to drive cattle to pasture. This sense of the word explains a hitherto unexpected pun in Shakspeare, which occurs in "As You Like It":—

A traveller! By my faith you have  
Great reason to be *sad*!

In a note on this passage, Mr. Thomas Wright remarks that "'As solemn as a traveller' was a proverbial phrase," in which solemn bears the sense of the Kymric *sad* and Gaelic *saod*, discreet; which people who travelled in unsettled times were bound to be if they would travel safely.

**Salic Law, The.** The Salic law, which still prevails in some parts of Europe, is supposed to have been instituted in the sixth century by Clovis, or Pharamond, King of the Franks. In Shakspeare's play of "King Henry V.," act i. scene 2, King Henry, addressing the Archbishop of Canterbury and the Bishop of Ely, thus asks them to expound the *Salic Law*:—

My learned lord, we pray you to proceed:  
And justly and religiously unfold,  
Why the *law Salique* that they have in France  
Or should, or should not, bar us in our claim.

The Archbishop of Canterbury in his reply mentions the ancient tradition that this law was instituted by Pharamond, and continues :—

The land *Salique* is in Germany,  
Between the floods of Sala and of Elbe,  
Where Charles the Great, having subdued the Saxons,  
There left behind and settled certain French ;  
Who, holding in disdain the German women,  
In some dishonest manners of their life,  
Established then this law—to wit, no female  
Should be inheritrix in *Salique* land.

The very prosy speech of the Archbishop, from which this is an extract, bears no trace of the fine hand of Shakspeare, and was copied almost *verbatim* from Holinshed.

President Henault, borrowing from previous writers—who wrote from tradition, without adequate proof or authority for the statements they made or adopted—says that it was Clovis who instituted and signed the Salic Law in A.D. 511, the year of his death. Voltaire says that Clovis could neither read nor write, and that it is uncertain whether his name was Clovis, Clodvic, or Hildovic. He states also that there are two versions of the text of the Salic Law, each of which differs from the other.

Though the word *Salic* is by no means uncertain in its meaning, its etymology is so very obscure and undecided as to have puzzled all the French, German, and English philologists who have flourished since the invention of printing. According to Worcester's Dictionary the word was applied to a body of laws framed by the Salians or Salian Franks, about the beginning of the fifth century, but who the Salians were, no one has yet been able to explain. The derivation from the River Saal, which Holinshed calls *Sala*, is wholly untenable, as well as the imputation on the virtue of the German ladies of the district through which that river runs. The Salic Law never prevailed in any part of Germany, but was peculiar to such Keltic nations as France and Spain. It continued to prevail in France until the abolition of the monarchy under Louis Philippe in 1848, and was never a question so much



as debated in the Imperial monarchy under the first or the third Napoleons. In Spain it was abrogated only by Ferdinand VII., within living memory, in favour of his daughter, the infant Isabella, whose accession to the throne led to a civil war, which cannot yet be said to have ended, as long as Don Carlos and his family exist and keep their pretensions alive. On this subject Voltaire, in his "Philosophical Dictionary," has some pithy remarks. "According to Froissart," he says: "the kingdom of France is of such great nobleness that it never can allow the succession to go to a female," and adds, "but one must confess that this decision is very unpolite for England, for Naples, for Hungary, and for Russia, in which latter country four reigning Empresses have sat upon the throne."

In the French "Etymological Dictionary" of Messrs Noel and Carpentier, are cited various surmises as to the origin of the word, among others that *salique* is a corruption of *gallique*, that it comes from *Salte*—the great hall of a palace, from an imaginary tribe of Germans called in Latin *salice*, from *si aliquis*, the first words of the Latin document in which the Salic Law was promulgated; from *sal*, salt, and from *Salogart*, the name of one of Pharamond's jurisconsults, or counsellors! Who shall decide when so many doctors disagree? Yet as the law was a Keltic law, passed by a Gaelic-speaking people some centuries before the formation of the actual French language, search ought to be made for the derivation of the word in Keltic sources. We there find *So lagh*, the "excellent or befitting law." This was a name very likely to have been given to such an ordinance by barbarians, who thought that none but men and warriors were fit to govern them, or lead their armies to the conflicts in which they were perpetually engaged. The name of Pharamond himself was purely Keltic, and signified a Highlander or mountaineer, from *fear*, a man, and *monadh*, a mountain. The four jurisconsults who are reported to have drawn up the ungallant law at the request of Pharamond are given by Voltaire as Visogast, Harogast,

Salogast, and Vindogast. In these names the final syllable, *gast*, appears was a title given to learned men of the Keltic tribes of the period, from *gasda*, or *gasta*, expert, or skilful. Brachet's "French Etymological Dictionary," printed at the Clarendon Press, Oxford, in 1882, and advertised to have been revised by the French Academy, does not contain the word *salique* or *salic*, which looks as if M. Brachet was not satisfied that it is really of French origin.

**Sans, without, but.** The awkward English word "without," in the sense of being deficient of anything, has long been felt as an incumbrance on their diction by the poets. Shakspeare made a gallant but unsuccessful attempt to supersede it by the French *sans*, in the well-known passage in "As You Like It," descriptive of an old man :—

*Sans teeth, sans eyes, sans taste, sans everything.*

Massinger, Beaumont and Fletcher, and other poets of that day, followed the example to such an extent that Shakspeare himself turned the inordinate use of the word into ridicule when he made Rosalind say, in "Love's Labour's Lost :"—

*Sans sans, I pray you!*

The Lowland Scottish word "*but*," or "be-out," which, being a monosyllable, would have suited the necessities of English verse better than "without," was preoccupied by the disjunctive "*but*," which answers to the Latin *sed*, the French *mais*, and the German *aber*, so that it could not be employed without an equivoue. The motto of the Clan Chattan in Scotland—"Touch not the cat, *but* the glove,"—is unintelligible in English until *but* is explained as signifying "without."

The word occurs with ludicrous effect in the old Jacobite song "The wee, wee German lairdie," in which the Elector of Hanover, afterwards George I., is described as having been found by the English Whigs, in search of a king to place on the throne of the Stuarts, as digging in his cabbage-garden "*but* the hose and *but* the breeks."

The fundamental idea of the English *without* and the Lowland Scottish *but*, is connected with being out of possession; and it will be found on investigation that the French *sans*—which was not destined to become naturalized in England, even with Shakspeare's great example to support its claim—may be traced to the same analogy. Philologists have almost invariably been content to derive the French *sans* from the Latin *sine*, which has the same meaning, and which, according to Beyche-relle, Littré, and others, comes from *sinere*, "laisser faire, permettre," but without explaining what logical or rational connection there can be between allow and permit and the absence of possession or proprietorship. When one says that a man is without eyes, it means that he does not possess eyes, but cannot mean that he is not permitted to have eyes. *Sans*, the Italian *senza*, and possibly the Latin *sine*, is, like "out," traceable to the Keltic *as*, which signifies out, as the Teutonic *aus*, derived from the same root, does. Conjoined with *an* it becomes *as-an*, abbreviated into *s-an*, out of it, out of me; and *asainn* ('sainn), out of us. From the early Keltic or Gaulish *asainn* or 'sainn, came the Latin *sine*, and not from *sinere*.

None of the Teutonic languages or dialects have a word like the English *without*. The Germans render it by *ohne*, the Dutch and Flemish by *zouden*.

It is to be regretted that the attempts of Shakspeare and his contemporaries to restore the French and Keltic word were not successful, for *without*, in whatever way we consider it, is hybrid and barbarous, in that peculiar sense, besides being needed in the designation of locality, as out and without, the opposites of in and within.

**Scale.** This word, in "Coriolanus," has excited considerable controversy :—

I shall tell you  
A pretty tale; it may be you have heard it,  
But since it serves my purpose, I will venture  
To *scale* 't a little more.

Act i. scene i.

Mr. Staunton thinks with Theobald that the word should be *stale*, or render stale by repetition. Mr. Halliwell is of opinion that Gifford distinctly proves that the word should be *stale*, though the first folio had *scale*, and adds that Mr. Dyce's Remarks prove it still more elaborately. Nares does not adopt the alteration from *scale* to *stale*, but thinks that *scale* signifies to weigh, to estimate aright, and is convinced that this sense, which was given by Warburton, conveys the true meaning. The other examples of "*scale*" which are cited in Nares, from the same play, and also from "*Measure for Measure*," are susceptible of the interpretation of weigh. *Scale*, in the passage from Holinshed :—

They would no longer chide, but *scaled* and departed away, signifies to disperse, in the sense in which it is used in Lowland Scotch ; i.e. the congregation *scales*, disperses ; the school *scales*, the school closes, the scholars disperse. But the word in "*Coriolanus*," which so many commentators interpret by *stale*, is not susceptible of either of these meanings. Menenius Agrippa suspects that the citizens whom he addresses may have heard his tale before, but ventures nevertheless to repeat it, to impress it upon them more strongly ; not to render it *stale* to them, but to enforce it on their memory.

In the passage from Holinshed, *scale*, to disperse, is from the Keltic *sgaoil*, with the same meaning, preserved in the Lowland Scotch. In the speech of Menenius Agrippa it has another meaning entirely, which will be found in a Keltic word of a similar sound, *sgeul*, a story, a narration, a tale ; and *sgeulaich*, to tell, narrate. By this gloss the passage in "*Coriolanus*" becomes clear without alteration from the reading of the first folio. "I shall tell you a pretty tale ; but since it serves my purpose, even if you have already heard it, I will tell it (*scale* it) again." The Saxon key does not unlock the mystery ; the Keltic makes it clear.

**Scall.** An epithet of great contempt, used by Sir Hugh Evans :—



To pe revenge on this same *scall*, scurvy, cogging companion, the host of the Garter.—*Merry Wives of Windsor*, act iii. scene 1.

Nares prints *scald* for *scall*, and defines it to mean "scabby, particularly in the head ; thence used for mean, shabby, disgusting," Johnson derives the word from *scald*, to burn with boiling water, while Nares is of opinion that it comes from the Icelandic *skaltadur*, bald. The word is from the Keltic *sgall*, a scab, and bald, by loss of hair from disease of the skin ; whence the modern English "scall'd head," or "scald head."

**Scamble.** A skirmish, a struggle, a contention ; to scramble, to contend. Derived by Anglo-Saxon and Teutonic philologists from the Dutch or German *schommelen*, to shake, and the Icelandic *skyma* :—

But that the *scambling* and unquiet time  
Did push it out of farther question.

*Henry V.*, act i. scene 1.

The life, the right, the truth of all this realm  
Is fled to heaven ; and England now is left  
To tug and *scamble*.

*King John*, act iv. scene 3.

If ever thou bee'st mine, Kate, I get thee with *scambling*, and thou must needs therefore prove a good soldier-breeder.—*Henry V.*, act v. scene 2.

Etymologists who are and have long been at fault with regard to the origin of *scamble*, will find it in the Gaelic (Keltic) *sgeamhle*, a skirmish, a contention. This interpretation suits the sense of all the passages in which the word is employed by Shakspeare.

**Scamel.** This word, according to Mr. Halliwell, "has baffled all commentators." Caliban, in the "Tempest," says :—

I pr'ythee let me bring thee where crabs grow.

. . . —Sometimes I'll get thee

Young *scamels* from the rocks. Wilt thou go with me?

Young *scamels*—so the old text, but, perhaps, corruptly, as the word has not been found in any other author. Theobald changed it to *chamois*, and suggested *staniels*, that is young hawks ; and *sea mulls*, or *sea wells*.—Staunton's *Shakspeare*.

*Scamel*, probably nothing more than an error of the press in a passage of the "Tempest." Capel thought it a corruption of *chamois*.—Nares.

Seamell is the commonly received word, but cannot be correct, on account of the quantity of the first syllable. Mr. Dyce conjectures *staniels* (a base kind of hawk), but surely a tri-syllable cannot be right. Read *stannels*, and we, perhaps, may have the true word. A stannel (*hawk*), *tinnunculus*.—Halliwell.

Gaelic, *sgiamh*, a mew (a sea-mew), also to squeal, to mew; *sgiamhail*, squealing, mewing;—the cry of the sea-mew.

**Scarre.** Sometimes written "scar" and "scaur," a steep rock on the sea shore, a precipice:—

I see that men make ropes in such a *scarre*  
That we'll forsake ourselves.

*All's Well that Ends Well*, act iv. scene 2.

This somewhat but not hopelessly obscure passage has puzzled the editors of Shakspeare. Mr. Staunton prints the line:—

I see that man makes *hopes* in such a *snare*,  
and remarks upon the supposed emendation,—“The old copy has ‘ropes in such a *scarre*,’ which some critics have attempted to explain, though none have succeeded in making intelligible. The alteration of *hopes* for *ropes*,” he adds, “was proposed by Rowe, who reads:—

I see that men make *hopes* in such *affairs*.

Nares, commenting on the same passage, remarks that “all the folios read ‘make ropes in such a *scarre*,’ which,” he says, “makes it very improbable that it was an error of the press for ‘scene,’ as Malone and others have thought.”

London editors, and Anglo-Saxon commentators, not being aware that *scar* was a Warwickshire, Northern English, and Scottish word for a rock or precipice, and that it was derived from the Keltic *sgor* (and not knowing or remembering that the English town of *Scarborough* signified the town or borough on the rock), went out of their way ingeniously in their endeavours to correct a word that required no correction, and left the passage more obscure than they found it. The obscurity rather

lies in the words "that we'll forsake ourselves" than in the simile of the "ropes" and the "scarre." It seems to mean "we are on the *scarre*, the rock or precipice of difficulty, but we may help ourselves out of the position by means of the ropes that are available for the purpose." *Scene*, *snare*, or *affairs*, that are proposed as amendments, cannot be accepted without rendering "confusion worse confounded."

**Sconce.** A contemptuous name for the head or skull.

Why does he suffer this rude knave now to knock him about the *sconce* with a dirty shovel?—*Hamlet*, act v. scene 1.

*Sconce* call you it? So you would leave battering, I had rather have it a head. An' you use these blows long, I must get a *sconce* for my head and *ensconce* it too; or else I shall seek my wit in my shoulders.—*Comedy of Errors*, act ii. scene 2.

*Sconce*, a round fort or block-house, is a word derived from another source altogether. Dr. Johnson was of opinion that the colloquial *sconce*, the head, was so named because it was "the acropolis or citadel of the body." Mr. G. P. Marsh thought *sconce*, "in the sense of brains, was allied to the Icelandic *skinia*, to see, to perceive." Both Dr. Johnson and Mr. Marsh lost sight of the fact, in their definitions, that *sconce* was a ludicrous and depreciatory epithet for the skull; and never thought of looking to the original language of the British people for the root of the familiar word. The Gaelic *sgonn* signifies bad; also a lump, an inert mass, a dunce, a block of wood; a flat cake, called by the Lowland Scotch a *scon* or *scone*. The derivative word, *sgonnasach*, signifies stupid, puerile, silly. The vernacular *sconce*, as used by Shakspeare for the head, is thus synonymous with the modern *block-head*. In Scotland, the word *caky* is a common slang expression to signify crazy, or wrong in the head.

**Scotch.** An error of the printers in the Elizabethan era in substituting *o* for *u* has perpetuated this word in the sense of to bruise, to scourge:—

We've *scotched* the snake, not killed it.

*Macbeth*, act ii. scene 2.

He *scotched* and notched him like a carbonado.

*Coriolanus*, act iv. scene 5.

Mr. Staunton says that in the folio edition, 1623, of "Macbeth," the passage above quoted appears as :—

We have *scorched* the snake, not killed it.

But both *scotched* and *scorched* are erroneous. The word is derived from the Keltic *sguids* (*scutch*), to thrash, to scourge, to beat with whips, rods, or twigs, and survives in English as *scutch*, to beat flax. The Kymric has *ysgwith*, to push, to thrust, to shake, to beat ; *ysgydw*, a shake, a stir ; *ysgyduyd*, to agitate, to fluster, and other derived words, which have a kindred meaning.

In the Second Part of "King Henry IV." Shakspeare uses the word "over-*scutched* huswives," which some commentators erroneously write over-*scotched*. Nares, though ignorant of the Keltic derivation of *scutch*, will not admit the alteration. He says "*scotch* is rather to *score* or *cut* with a knife or sharp instrument, than to slash with a whip or rod." In this opinion he is both correct and incorrect ; correct as to *scutch*, incorrect as to *scotch*, which is exactly synonymous, and has no relation to scoring or notching.

**Scoundrel.** Shakspeare uses this word in "Twelfth Night," act i. scene 3. Sir Toby Belch, speaking of those who report evil of Sir Andrew Aguecheek, exclaims :—

By this hand, they are *scoundrels* and substractors. Who are they ?

Scoundrel is so common a word, and of such definite and certain meaning, that it is strange how many unsuccessful and unsatisfactory attempts have been made to trace its origin. The author of an early English Dictionary, entitled "Gazophylacium Anglicanum," derives it from the Latin *abscondere*, to hide ; a later writer, Marston, suggests *scumber*, or *scummer*, to dung, as the true root which Mr. Wedgwood seems to adopt when he compares it with the Danish *skarn*, dung, dirt. Johnson thinks the word rather ludicrous ; Worcester is of opinion that it comes from the German *schande*, shame, or from the Italian *scondere*, to hide ; while Webster inclines to the German *schande* and *kerl*, a



fellow. The true etymology was not so far to seek as all these dictionary-makers supposed, but lay close at hand in the Gaelic *sgon* (pronounced *sgoŋn*), bad, vile, worthless ; and *droll*, *droil*, a fellow, an idle loon, a loiterer. The Italian word *scondruelo*—clearly of Keltic origin—has the same meaning.

The second syllable of scoundrel, appears in the " Archaic Dictionary of the English Language " in the now obsolete words of *drill*, *droll*, *droyle*, and *droil*, all signifying fellow, in a depreciatory and contemptuous sense. Nares was of opinion that *drill* signified a monkey, which it sometimes did in consequence of the too close resemblance of that animal to a man. *Droyles* and *droil* signified a low drudge, or otherwise a low fellow ; and *droll*, not altogether synonymous with the modern word, meaning funny, comical, grotesque, odd, or peculiar, which was partially derived from the same root, signified a fellow with some peculiarities of appearance about him as in the French phrase " c'est un *drôle d'homme*."

**Scroyle.** A word of contempt equivalent to the modern slang duffer, or cad :—

By heaven ! these *scroyles* of Angiers flout us !

*King John*, act ii. scene 2.

Hang 'em, *scroyles*.—Ben Jonson, *Every Man in his Humour*.

Johnson derived the word from the French *écrouelle*, a scabby rogue. The root is the Keltic *sgroill*, a paring, a scraping, an excoriation ; hence any worthless article, thing, or person.

**Scull, Shoal.** Shakspeare and Milton use *scull* in the sense of shoal, as applied to a large quantity or multitude of fish, as a shoal of whales or herrings. The word is sometimes erroneously written and pronounced *school* :—

And there they fly or dye like scaled *sculls*

Before the belching whale.

*Troilus and Cressida*, act v. scene 5.

Milton uses both *scull* and *shoal* in the same passage :—

Each bay

With fry innumerable swarms, and *shoals*

Of fish that with their fins and shining scales

Glide under the green wave, in *sculls* that oft  
Bank the mid sea.

*Paradise Lost.*

Both words are from the Keltic. *Scull* is from *sgol*, which, in O'Reilly's (Irish) Dictionary is defined as "a great quantity of fish" while *shoal*, the word now more commonly employed, is from *siol* (pronounced *shole*), and signifies seed, progeny, a race, a tribe. The word *fry* in the passage from Milton, which is still current for the young of fish, is from the same language; in which *frith* (*fri*) signifies little.

**Scurvy.** A disease of the skin. Its common employment in English as an epithet of scorn or contempt, does not convey the idea that the disease is intended, and Shakspeare constantly uses it in a sense in which its supposed synonym of scorbutic, would be misplaced and irrelevant, as well as feeble.

This is a very *scurvy* tune to sing at a man's funeral.—*Tempest*, act ii. scene 2.

Thou *scurvy* patch !

I do beseech thy greatness, give him blows.

*Tempest*, act iii. scene 2.

Got pless you, ancient Pistol ! you *scurvy*, lousy knave, Got pless you !—*Henry V.*, act v. scene 1.

An assinego may tutor thee : thou *scurvy*-valiant ass ! . . . .  
You *scurvy* lord !—*Troilus and Cressida*, act ii. scene 1.

In all these passages, and many others that might be cited, the epithet *scurvy* is not synonymous with *scorbutic*, and could not accurately be translated in that sense into any foreign language. In such phrases as a "*scurvy* trick," a "*scurvy* insinuation," &c., the derivation is not from *scurf*, or from *scorbutic*, but appears to be from the Keltic (Gaelic) *sgreamh*, loathing, abhorrence, disgust ; *sgreamhaich*, to loathe ; *sgreamhail*, loathsome, abhorrent, disgusting. In these Keltic words *mh* is pronounced as *r*.

**Seel.** To cover, to hide, to conceal.

But when we in our viciousness grow hard,  
O misery on't !—the wise gods *seel* our eyes.

*Antony and Cleopatra*, act iii. scene 13.

Come, *seeling* night !

Shut up the tender eye of pitiful day !

*Macbeth*, act iii. scene i.

To *seel* was formerly a word used by falconers for closing the eyes of young hawks in training, by sewing their eyelids together with a fine thread, an operation always performed on newly-taken birds to accustom them to the hood. When hawking was discontinued as a sport, the word gradually became obsolete, even in its metaphorical sense, as employed by Shakspeare. It is derived from the Keltic *ail*, to cover up, to cover over ; whence the modern word *ceiling*, the inner roof of an apartment as distinguished from the outer roof of the house.

**Sennet, Cynet.** A word which, according to Nares, chiefly occurs in the stage directions of old plays, and seeming to indicate a particular set of notes on the trumpet or cornet, different from a flourish :—

Trumpets sound a flourish ; and then a *sennet*.

Decker's *Satyrn*.

Cornets sound a *cynet*.

*Antonio's Revenge*.

Probably derived from the Keltic *seinn*, *seinnidh*, to sing, chant, play upon an instrument, and ting as a bell.

**Sentinel, Sentry.** These words are synonymous. The second is commonly supposed to be a vulgar corruption of the first. Both signify a military guard or watchman ; and the first, with its variation of orthography, is peculiar to Western Europe, and to nations of Keltic origin, and is not found in any of the Teutonic languages or dialects :—

Alarumed by his *sentinel* the wolf.

*Macbeth*, act ii. scene i.

Watch ! Choose trusty *sentinels* !

*Richard III.*, act v. scene 3.

The *sentry* walks his lonely round.

*Charles Dibdin*.

The word *sentry* is not used by Shakspeare. English philologists derive *sensinel* from the Latin *sentire*, though

one of the latest and best, Mr. Stormonth, thinks it comes from the French *sentier*, a path, because the sentry—a sentinel—is confined to a short path or beat. The derivation from *sentire* or *sentier* does not account for the final syllable *nel*, which is to be found in the possibly Keltic roots of the word, in *sean*, old, *tein*, the fire, and *teineil*, pertaining to the fire; the name given by the ancient Druids to the guardian of the holy fire that burned perpetually upon the altar, and which was not permitted to be extinguished. This office, among the Greeks and Romans, devolved upon women, who were called vestals, or the vestal virgins. The name given to this important functionary and watchman of the temples of religion was continued after the extinction of the Druidical faith, to the watchers or guardians of the encampment in the day of battle and warfare. *Sentry*, if the Keltic derivation of *sentinel* may be accepted as correct, would resolve itself into an independent word of kindred origin, and cease to be considered a vulgar mispronunciation of the first, from *sean*, old, or wary, and *triall*, a path, a beat, a track—the wary man on the beat. These derivations are not presented as being incontestable, but simply as suggestions that merit the consideration of philologists.

**Sessa.** An interjection; three times occurring in Shakspeare:—

Dolphin my boy, my boy, *Sessa!* let him trot by.

*Lear*, act iv. scene 4.

De! de! de! *Sessa!* Come march to wakes and fairs and market towns.—*Lear*, act iii. scene 6.

*Pocas palabras!* Let the world slide—*sessa!*

*Taming of the Shrew*, act i. scene 1.

In the old text the word is spelled *sese*. Johnson explains it to be an interjection, enforcing *cessation* of any action (whence *cessa* or *sessa*), and meaning “Be quiet! Have done!” Steevens gives *cease* instead of *sessa*, or *sessy*. Theobald thinks it a Spanish word. Nares says it is a fragment of an old song. More modern commentators



derive it from the French *c'est ça*, It is so! It is thus! It is more probable that it is either from the Keltic *seise*! an interjection signifying easy, pleasant, equivalent to the modern expression—"easy! take it easy!" or from *sè*, a contraction of *ise*, it is, and *sath* (pronounced *sà*), enough; i.e. *sessa*, it is enough!

**Shard.** This is a word of many unconnected meanings. *Shard* or *sherd* is a fragment of pottery, a scale, a gap, a boundary, a deposit of cow or ox dung, a species of marsh mallow, a narrow strait, and the hard wing-case of a cock-chaffer or other flying beetle. In some of these senses *shard* is obviously of Teutonic origin, from *shear* or *share*. In others the etymology is uncertain. The line in "Macbeth,"—

The *shard-born*(e) beetle with his drowsy hum,

has occasioned much controversy, whether it should not be—

The *shard-born* beetle,

and whether *shard* signifies cow-dung or the wing-case of a beetle; and whether the passage signified a beetle born in dung, or a beetle borne aloft on wings.

There are many coleopterous insects known by the generic term of beetle, but the beetle mentioned by Shakespeare, with its "drowsy hum," is evidently the dorr-beetle (Keltic *doir*, a tree), sometimes called the tree-beetle, and popularly known as the cock-chaffer, which flies in a clumsy, awkward, and stupid manner, sometimes striking unceremoniously against the face of the wayfarer. It is a popular error to suppose that this insect is born in *shard* or dung; and Shakspeare, as a country lad, must have known better than to believe it. Notwithstanding the opinion of the great majority of commentators to the contrary, the inference must be that he meant *shard-borne*, and not *shard-born*, when he penned the passage. But whence the *shard* in this instance, supposing it to mean the wing of the flying insect? Worcester suggests that the wing is so called from a fancied resemblance to the

broken *shard* of a pot ! Mr. Thomas Wright cites, as a Devonshire phrase applied to a drunken man, that "he takes a *shard*," meaning that he walks unsteadily or obliquely. May not this afford some clue to the real signification of the "*shard-borne beetle*" of Shakspeare, in the Keltic vernacular of his native Warwickshire ? In Keltic, *siar* (pronounced *shar*) signifies oblique, sideways, also to move awkwardly, obliquely, or awry ; and *siaradh*, awkward or oblique motion. If this were the true etymology of *shard*, as applied to the flight of the dorr-beetle when *borne* through the air, the sense of the passage would no longer afford occasion for controversy. *Shard-borne* would simply signify the awkwardly borne beetle.

**Shark.** The name of a large, voracious fish. It has been supposed that the verb to *shark*, which Johnson calls a low word, and which signifies a swindler, a cheat, or a violent depredator, an extortioner, is derived from this creature. Shakspeare, who was not disinclined to use what Johnson ignorantly calls "low" words, if they served his purpose, says of Fortinbras ("Hamlet," act i. scene 1) :—

Of unimproved mettle, hot and full,  
Hath in the skirts of Norway, here and there  
*Sharked* up a list of landless resolute  
For food and diet.

"This," says Nares, "means that he had collected in a banditti-like manner, a set of rogues and vagabonds."

Mr. Wedgwood says that to *shark* is to clutch greedily after, thence to make discreditable shifts to obtain anything ; Dutch, *schrokken*, to eat greedily ; Italian, *scroccare*, to *shark* or shift for, to *shark* for victuals, to live by one's wits. But the Keltic supplies a better etymology in *saraich*, to harass, to oppress, to plunder, to despoil ; and *saraiche*, an oppressor, a robber, a cheat, an extortioner, one who harasses and worries ; a derivation which would meet the sense of the word, as applied to the violent proceedings of Fortinbras.

**Sheer.** In "Richard II.," act v. scene 3, is the line:—  
Thou *sheer*, immaculate, and silver fountain.

*Sheer* is a word of many meanings and many derivations. We say a *sheer* cliff, for a perpendicular cliff; and *sheer* nonsense for utter nonsense. Johnson derives *sheer*, in the sense in which it is used by Shakspeare in this passage, from the Anglo-Saxon, *seyr*, pure, clear, unmingled; but if this were the meaning it would be pleonastic, and *sheer* would be but another word for the two other adjectives employed. The word, obsolete in English, in the sense in which Shakspeare employed it, is the Gaelic *sior* (pronounced *sheeor*), constant, continuous, perpetual, an epithet particularly appropriate and poetical for a fountain perpetually flowing. So in the Introduction to the "Taming of the Shrew," act i. scene 2, Christopher Sly says:—

If she says I am not fourteen pence on the score for *sheer* ale, score me up for the lyingest knave in Christendom.

In this passage, "*sheer* ale" means "perpetual ale," ale that the hostess was perpetually or continually scoring up against him.

**Shire.** A county—a minor territorial division in England, Wales, Scotland, Ireland; and sometimes in the United States of America and the British Colonies.

Mr. Wedgwood in his English etymology, derives *shire* from the "Anglo-Saxon *scir*, a share, a slice, a territorial division; *sceran*, *scyran*, to shear, shave, cut off, divide, part, share; French, *déchirer*, to tear; Italian, *sceare*, to sever, sunder, or tear apart; German, *pflug-schar*, a plough-share—the part of the plough which turns up the furrow-slice; Gaelic, *sgar*, tear asunder or separate. The radical image," he says, "is the harsh sound of scraping, scratching, tearing, cracking, all agreeing in a separation of a portion of the body operated upon."

In these ingenious derivations Mr. Wedgwood is in error. The obvious resemblance of *shire* to *share*, to portion, and *shear*, to cut off, has led him and all previous etymologists to accept these words as the derivation of *shire*, a county. But this all but universal consent has

been wrongly given. It is to be remarked that the pre-eminently Keltic parts of the country, *all* the Welsh and Scotch and most of the Irish counties, are called *shires*, and that in what is supposed to be Saxon-England, there are no less than thirteen counties that are not included among the *shires*, viz., in the South, Cornwall, Sussex, Kent, Surrey, Middlesex; on the east, Essex, Suffolk, Norfolk; and on the north, Durham, Westmoreland, Cumberland, and Northumberland. With the exception of Cornwall, all these counties were among the earliest portions of the British soil that were invaded and taken possession of by the Saxons and Danes. To many of them the Saxons gave names, such as Essex, the East Saxons; Middlesex, the middle Saxons; Sussex, the south Saxons; Norfolk, the north-folk; Suffolk, the south-folk; Northumberland, Cumberland, and Westmoreland, clearly received their names from the Dutch, Danes, or Saxons, and they, in modern English, are not called *shires*, but *counties*. It is noticeable that all the inland and western and the southern counties, that lie between Sussex and Cornwall, where the Britons remained longest after the first swarms of the Danes and Saxons had made good their footing in the east and north of England, received a name that the Dutch, Flemish, and other Saxons did not give to those parts of the island which they themselves possessed. The Saxons had no *shires*, the Britons had. The fact suggests a British origin for the word, viz. the Gaelic *tir* (Kymric *sir*), earth or land (commonly pronounced *tshir* or *shire*); *tir-mor*, a continent, a large or great land. If this derivation be accepted, *Yorkshire* would mean Yorkland; *Devonshire*, Devonland; and the derivation from the Teutonic or Anglo-Saxon *sciran* would have to be abandoned. It is noticeable that the common people in England seldom pronounce the word as *shire*, but as *sheer*, a fact which serves to strengthen the probability of its British derivation. The Teutonic or Saxon name is *land-bezirk*, or land-circle, equivalent to the French *arrondissement*.



**Shive or Sheeve.** A slice.

More water glideth by the mill  
Than wots the miller of; easy it is  
Off a cut loaf to steal a *shive*.

*Titus Andronicus*, act ii. scene i.

Bannocks and a *sheeve* of cheese

Will make a breakfast that a laird might please.

Allan Ramsay, *The Gentle Shepherd*.

Jamieson and Nares derive *shive* or *sheeve* from to *shave*—ergo, a *shaving*. It seems more likely to come from the Keltic *siab* or *siabh* (*shiave*), to snatch, to pass with quick motion; and *siabadh*, the act of snatching.

**Shog.** To go away, to be off, to move on, to jog.

Shall we *shog*? The king will be gone from Southampton.—*Henry V.*

Will you *shog* off? I would have you *solus*.—*Ibid.*

The word is derived from the Keltic *seach* (*sheach*), to wander; whence *seachrain*, or *Saughraun*, the title of a popular Irish play.

**Shrew.** Few words in the English language have excited greater controversy as to its origin than this, and few have been more largely twisted from their first meaning. A *shrew* is a noisy and ill-tempered woman; a *shrewd* man is a cunning and sagacious, but may be a very quiet and good-natured person; whilst to have a "*shrewd* suspicion," is to have a suspicion that appears in the estimation of its entertainer to be more than commonly well founded. *Shrew* and *shrewd* would thus appear to be related in sound, but unrelated in meaning. The usually accepted etymology is from the German *schreien*, to cry out in a shrill voice, from whence comes *shriek*. The derivation from *shrew-mouse*, because that little animal was supposed to be particularly vicious, has long been abandoned by philologists, though a few still remain who cling to it. The Germans translate the English "to *shrew*," by *verfluchen*, to curse; and a *shrew* by *sänkerinn* (a female who quarrels), *keiserinn* (a female who chides or scolds), and by *ein böses weib* (a bad or wicked woman).

These all convey the modern English meaning of a *shrew*, but do not in the slightest degree approach the etymology. The French have *mégère*, from the Greek name for one of the Furies, and *grondeuse*, a woman who grumbles or scolds. The only other possible source of the English word must be sought in the Keltic, where we find *sior* (*sheer*), perpetual, and *ruag*, to persecute, to annoy, to vex, to harass, to torment; whence *sior-ruag* (*sheerua*) Anglicized and abbreviated into *shrew*, a perpetual worry, vexation, or annoyance. The word has also been derived from *sruth* (*srù*), to flow, applied metaphorically to an unceasing flow or flux (of angry words). Neither of these derivations, if either may be accepted, would confine the opprobrious epithet to women; but would apply equally to a man, as Shakspeare has it in the "Taming of the Shrew:—"

By this reckoning, he is more a *shrew* than she;

and in Gammer Gurton:—

Come on, old fellow! it is told me thou art a *shrew*.

The noun is probably from *sior-ruag*; the verb "to *shrew*," to curse, is probably from *sru*, to curse with a *running*, or flux, as in the couplet in "Love's Labour's Lost," act v. scene 2, where the word is written *shrows*, and where, in allusion to pock-marks, when Rosaline says:—

O that your face were not so full of O's;

and the Princess replies:—

A Pox of that jest! and I *beshrew* all *shrows*.

**Shuffle.** This word has many meanings and shades of meanings, all duly set forth in the Dictionaries. Its ordinary acceptation implies more or less of deceit, treachery, prevarication and dishonest dealing, or else of arbitrary derangement and confusion of pre-existing order. Hamlet in his famous soliloquy on Death and the Life to come, beautifully says:—

To die, to sleep?

To sleep, perchance to dream! aye—there's the rub,  
For in that sleep of Death what dreams may come,  
When we have *shuffled* off this mortal coil,  
Must give us pause.

Here "*shuffled* off" might read "*shaken* off," without injury to the sense. The evil interpretation of the word does not apply, and suggests that *shuffle*, to trick, and *shuffe*, to cast off, are of different origin. *Shuffle* has been derived from the German *schufeln*, to go along scraping the ground with one's feet; and from *scufan*, and the English *shove*, the German *schieben*, to push, of which it is thought to be a diminutive. These derivations may be correct in some of the many divergent meanings of the word, but scarcely apply to *shuffle* as used by Hamlet in the noble passage so often quoted. The Keltic *siubhal* (pronounced *shu-val* or *shu-fal*), seems to come nearer to the dignified sense in which it was employed by Shakspeare than any of the Teutonic renderings which have been hitherto accepted. *Siubhal*, according to Armstrong's Gaelic Dictionary, means, as a verb—to depart, to go, to quit, to travel, to vanish, to die, to expire; and as a substantive—a moving away, a departure, a flight, and death, the departure of the spirit from the body. The Irish-Gaelic pronounce the word as *shule* or *shool*. If we read by this gloss, "*shuffle* off this mortal coil" would signify to quit the coil or entanglement of the mortal frame or body.

**Sigh-clout.** A coarse rag, used for straining milk or other liquors. The word occurs in the very ancient ballad, "Tak your auld cloak about ye," of which Iago, in "Othello," recites or sings a stanza:—

My cloak it was a very good cloak,  
I've had it four and forty year;  
Some time it was of clothe, in graine  
'Tis now but a *sigh-clout*, as you may see;  
It will neither hold out wind nor rain.  
I'll have a new cloake about me!

*Percy's Reliques.*

*Sigh* and *clout* are both derived from the Keltic *sigh*, from *sugh*, to drain, to strain, to filter; and *clout* from *clud*, a rag, a patch.

**Sir, Sirrah.** These words in the present day apply

only to men ; but Shakspeare applies the first of them to women. All the Dictionaries derive *sir*—the French *sieur*—from *senior*, an old man, or elder, in the same way as they derive *seignor*, *senor*, and *seigneur*, a lord or *senator*, from the same root. But as *sir* is a title of respect for young men as well as for old, and as Shakspeare represents Cleopatra as using the word for a title of courtesy to the young women, her maids of honour and personal attendants, it is to be suspected that the ordinary etymology may rest on a false basis, and that *sir* and *senior* are derived from different roots. The French *sieur* and *seigneur* are applied to very different kinds of persons ; *sieur* to any respectable man of the working or commercial classes, and *seigneur* only to great potentates and nobles. In like manner in England, before the Reformation, the title of *sir* was always given to a priest as well as to a knight, of which usage many examples may be cited. A *seigneur* or *monseigneur* was not a common priest, but an archbishop or a cardinal, a great noble or a prince. Whence then, *sir*, applied to a gentleman, young or old ?

A lady to the worthiest *sir* that ever country called his.—*Cymbeline*, act i. scene 7.

In the election of a *sir* so rare.—*Idem*.

Cleopatra says to her gentlewomen :—

How do you do, women ?

What ! what ! Good cheer ! Why, how now Charmian !

My noble girls ! Ah, women ! women ! look !

Our lamp is spent ! It's out ! Good *sirs*, take heart :

We'll bury him ! &c., &c.

Ah, women ! women ! come ! we have no friend

But resolution, and the briefest end !

In rejecting *senior*, old, or older, as the origin of *sir* and *sieur* (as in *monsieur*), and basing the new inquiry on the application of the word to young men as well as to girls and women, the Keltic language offers an instructive and interesting etymology in the word *saor*, free, pronounced as nearly as possible *sir*—the Irish *sor*. In the days of slavery and serfdom in Europe, no one could become a handicraftsman (other than a farm-labourer or hind)



unless he were manumitted from slavery or serfdom. A remnant of this idea and practice is to be found in the long prevalent custom that a youth of the lower classes could only gain the *freedom* of his craft by his apprenticeship for seven years, and in the phrase still current in various towns and boroughs of the United Kingdom, that "the *freemen* and electors" only have the privilege of a vote in parliamentary contests. *Sirrah* is an ancient amplification of the word *sir*, used contemptuously according to examples that abound in the old dramatists. It is often heard in the United States in the form of *sir-ree*, and is from the Keltic *saoradh*, a burgher, a citizen, a shop-keeper; one emancipated from serfdom and at liberty to keep a shop. *Sir*, therefore, means free (*saor*), and not old (*senior*), and in this sense was appropriately applied by Cleopatra, to her maids of honour, who were not slaves, but free women of the upper class. The obstinate and prejudiced *ignorance* (let the coinage of this useful word be forgiven me) of the Keltic substratum of the European languages by all the philologists who believe in nothing in English but the Saxon, French, and Latin, has greatly retarded the progress of philology, and narrowed into small corners a very wide field of inquiry.

**Sistering.** An unintelligible word that occurs in the "Passionate Pilgrim," attributed, but without proof of its authorship, to Shakspeare, and commonly printed with his works:—

From off a hill whose concave womb re-worded,  
A plaintful story from a *sistering* vale,  
My spirits to attend thy double voice accorded.

Mr. Staunton, in a note on *sistering*, says, "a proximate or contiguous vale, I apprehend; but the word is peculiar." The word is too peculiar to be susceptible of any Saxon or Teutonic derivation in the ordinary sense of *sister*. It may be worthy of philological research whether the phrase is not a corruption, with the elision of the guttural, of the Keltic *seasgair*, and *seasgaireach*, calm, peaceful, delightful.

**Skains-mate.** The indignant nurse in "Romeo and Juliet," when aggrieved by the remarks of Mercutio, exclaims :—

Scurvy knave ! I am none of his flirt gills,  
I am none of his *skainsmates*.

Mr. Staunton says that this word has been "a sore puzzle to all the commentators. Some have derived it from *skein*, a knife or dagger ; others suppose it a mispronunciation of *kin mates*. Douce ventures a random conjecture that the *skains* in question might be *skeins* of thread, and that the nurse meant nothing more than seamstresses. The difficulty after all proves of easy solution. The word *skain*, I am told by a Kentish man, was formerly a familiar term to express what we now call a scape-grace or ne'er-do-well." Mr. Staunton came very near the truth. The Kentish word he cites is the English form, now local or obsolete, of the Gaelic *sgonn*, rude, bad, vile, a syllable that forms part of the modern word scoundrel. *Sgiun* and *sgiunnach* signify a bold or shameless woman, an interpretation that accounts for the contempt of the nurse for such persons, and her disclaimer of being a mate of, or considered one of them.

**Skill.** A verb only used negatively and impersonally, as "it skills not," and generally supposed to mean it does not signify, it is of no account or consequence—a thing that yields no results :—

Whate'er it be, *it skills* not much.

*Taming of the Shrew*, act iii. scene 2.

On any terms, however poor,

*It skills not*, thou desire his pardon !

Beaumont and Fletcher, *Fair Maid of the Inn*.

*It skills not*, whether I be kind to any man living.

Shirley, *The Gamester*.

*It skills not*, boots not, step by step to trace his youth.

Byron, *Lara*.

Johnson and his successors all attempt to trace this word, revived in our day by Lord Byron, to *skill*, dexterity, proficiency in any handicraft. But this derivation does

not accord with the meaning. It would rather seem to be a metaphorical phrase, derived from the Keltic *sgeol* or *sgiol*, to take the seeds or grains out of the husk or shell ; to yield grain or fruit, and thence signifying, it is of no use to shell or unhusk that pod, there is no fruit in it—beans, peas, or grain, as the case may be.

**Skink, Skinker.** These once popular words enshrined in Shakspeare and his contemporaries, survived until the time of Dryden. *Skink* signified liquor of any kind, and *skinker* was one who poured or served it out in taverns—the modern “waiter.” All the dictionaries have been content to trace it to the German *schenke*, an ale-house, and *schenken*, to pour out or to retail liquor :—

Now I give thee this pennyworth of sugar, clapped even now into my hand by an under-skinker.—*King Henry IV.*, act ii. scene 4.

*Skink* out the first glass.

Ben Jonson, *Bartholomew Fair*.

Such wine a Ganymede doth *skink* to Jove.—*Shirley*.

Sir Walter Scott, in his novel of “St. Ronan’s Well,” used *skink* to signify liquor, in which sense it still survives in Lowland Scotch. “The wine! there was hardly half a *mutchkin*, and pair fusionless *skink* it was.” The Germans never used *schenck* to mean drink itself, and the words *skink* and *skinker*, as found in the Elizabethan dramatists, were not derived from Saxon, but from the Keltic vernacular, *sginn* and *sginnich*, to gush out, to cause to gush out, to force out, to pour out ; whence *sginnichear*, the English *skinker*, a pourer out. In the seventeenth century the *skinker* was also called the *drawer*, he who drew the liquor out of the barrel ; the same as *tapster*, which was a name more commonly applied to the landlord.

**Skom.** A word of opprobrium. which Nares supposes to mean scum, or scum of the earth, a term of the lowest contempt :—

If England will in aught prevent her own mishap

Against these *skoms* (no term too gross), let England shut the gap.

Warner’s *Albion’s England*.

The epithet signified the Puritans, and may be derived from *scum*, as Nares suggests ; but is more probably from the Gaelic *sgon*, erroneously written *sgom*, bad, vile, worthless, which enters into the composition of the word scoundrel.

**Slab.** An obsolete word for thick, viscid, like mire :—  
Make the gruel thick and *slab*.

*Macbeth*, act iv. scene 1.

The word is usually derived from slip and slippery. Its true etymology, however, is from the Gaelic *sliab*, miry, or mud at the side of a river deposited by the tide.

**Slam.** A word once generally, and still occasionally, used by whist players, to signify the gaining by one side of the whole of the thirteen tricks—a victory which is considered equal to a rubber. It occurs as early as 1630 in the works of Taylor, the "Water Poet :"—

Raffe, *slam*, trump, noddy, whisk (whist), hole, sant, new cut,  
Unto the keeping of four knaves he'll put.

In modern slang parlance, to *slam* signifies to talk over-loudly and copiously, to prate verbosely ; "he's the bloke to *slam*," i.e. "he's the fellow to talk." The Gaelic *slam*, or *slaim*, signifies a heap of anything, a glut ; also to acquire an undue portion of anything by force or dexterity ; also booty, spoil, plunder.

**Sleeveless.** A *sleeveless* errand, a *bootless* errand or inquiry, are and have long been common expressions which have puzzled philologists to explain, either from "*sleeve*" or "*boot*," and the obvious and commonly accepted meaning of those substantives, or from any other source in which these sounds occur, with other significations, apparent or occult. To "laugh in one's *sleeve*" is another phrase of equal difficulty, that leads to the question, why in the sleeve any more than in the pocket, in the glove, or in any other part of the apparel ? Shakspeare, in "*Troilus and Cressida*," act v. scene 4, has :—

"That some Trojan ass might send that Greekish whore-masterly villain of a *sleeveless* errand."



The Teutonic English affords no clue to the meaning. Sleeve is probably derivable from the Keltic *slighe*, a way, a road, a path, a track; corrupted into the English sleeve in order to avoid the guttural. *Sleeveless*, if this be the true etymology, would be a hybrid word, half Keltic, half Teutonic, and "a *sleeveless* errand" would be an errand without a way, a track, or a terminus.

A confirmation of the likelihood that "sleeve" signifies a way or track, and that it is derived from the Keltic *slighe*, is afforded in Halliwell's Archaic Dictionary, where *steeve* is cited as a Northern word, signifying a narrow channel, and also to split or cleave (as a way that has been cleft).

*Bootless*, often used in a similar sense to *sleeveless*, is formed on the same hybrid principle of a Keltic word with a Teutonic addition, from the Keltic *buaidh*, victory, gain, advantage, profit, and thus would signify profitless. Or perhaps it may be from *bod*, a point, object, or result.

**Slight.** This is a word of many meanings; *slight* is frail or fragile; to *slight* is to despise or scorn, or think lightly of a person or thing; *slight* is to eject or throw out, as Falstaff was *slighted* from the buckbasket into the Thames. It is used by Shakspeare in the sense of a trick, artifice, or contrivance, and survives to this time as *slight* or *sleight of hand*, a conjuring trick. The French have translated this phrase into *leger de main*, or light of hand, and the English have adapted it again to express "conjuring:—

And that distilled by magic *slights*  
Shall raise such artificial sprites.

*Macbeth*, act iii. scene 5.

Our scouts have found the adventure very easy;  
That as Ulysses and stout Diomede  
With "*sleight* and manhood" stole to Rhesus' tents.

3 *Henry VI.*, act iv. scene 2.

Nares and others define *slight*, where it occurs in "Twelfth Night," as an abbreviation of "by this light:—

*Slight!* I could so beat the rogue.

Act ii. scene 5.

*Slight!* will you make an ass of me?

Act iii. scene 2.

How wrong these explanations are, and what is the true source of *slight* or *sleight* of hand, will appear from the Keltic etymology of the word "slaight," a roguery, a deception, a trick; *slaight*, *slaigh tear*, a rogue, a rascal, a cheat; and *slaigh tearach*, knavery, conjuration. This accounts for "*slight*" in "Macbeth;" and "*slight*" in "Twelfth Night," and makes an end of the derivation which finds favour with Nares—from "by this light"—and converts "*Slight!* will you make an ass of me?" into "rogue," "cheat," or "knave," will you make an ass of me?

**Slubber.** A word of uncertain meaning, but supposed from the context of the passages in which it occurs to signify to do a thing carelessly and perfunctorily, without sufficient pains or interest in it:—

*Slubber* not business, for my sake, Bassanio,  
But stay the very ripening of the time.

*Merchant of Venice*, act ii. scene 8.

You must therefore be content to *slubber* the gloss of your new fortunes with this more stubborn and boisterous expedition.—*Othello*, act i. scene 8.

The word occurs in Lord Bacon's "Advice to Rutland:" "*Slubber* not the playing of thy lute." *Slubber* comes probably from the Gaelic *slaop* (*b* and *p* are pronounced alike), to drawl, to trail along lazily, to scamp work; *slaopair*, a drawler, a spiritless person. The slang word *slubberdegullion*, used by Butler, is probably derived from the same source:—

Quoth she, although thou hast deserved,  
Base *slubberdegullion*, to be served  
As thou didst vow to deal with me  
If thou hadst got the victory.

*Hudibras*.

The Slang Dictionary glosses the word as a "paltry, dirty, sorry wretch," and the Rev. Cobham Brewer, in his "Phrase and Fable," explains it as "a nasty, paltry fellow;" but neither gives any authority for the explanation or any clue to the origin. *Slubber* seems clear enough.

But *guaillean*, a burnt-out and worthless cinder, may possibly be the source of the otherwise inexplicable *gullion*.

**Slut.** A dirty, slovenly, untidy girl or woman.

To cast away honesty upon a foul slut, were to put good meat into an unclean dish.—*As You Like It*, act iii. scene 3.

Hold up, you *sluts*, you aprons mountstart!

*Timon of Athens*, act iv. scene 4.

*Slut* is usually derived by English philologists from the Frisian and Dutch *slet*, a rag, a clout. Richardson derives it from *sleac*, or *slack*, slow. The true root is more probably the Keltic (Gaelic) *slaot*, or *slavit*, dirt, and *slaotach*, dirty, untidy, slovenly.

**Smatter.** A small shred, portion, or particle. This nearly obsolete word partially survives as *smatterer* and *smattering*, as in the phrase "a *smattering* of knowledge." In "Romeo and Juliet," act iii. scene 5, Shakspeare uses *smatter* as a verb, when he makes Capulet say to the Nurse:—

Hold your tongue,

Good prudence! *smatter* with your gossips, go!

where the word clearly means to gossip on small matters.

English etymologists, always contented when they can find a Teutonic or Anglo-Saxon derivation for an obscure word, trace *smatter* to the Dutch *smaak*, the German *schmaek*, the English *smack*, a taste, a flavour; and justify their gloss by interpreting "a *smattering* of knowledge," as a little taste or flavour of knowledge. The real root of the word is the Keltic *smad*, an iota, a small particle or fragment.

**Smolkin, Smulkin.** The name of a fiend in "Lear," act iii. scene 4:—

Peace, *smolkin*! peace! thou fiend.

Nares says that "probably this word, as well as Malkin, is a contraction of Moll." It is more probably a Keltic word compounded of *smulc*, or *smulcach*, surly, grim, fierce, ferocious, and *ceann*, a head. In Irish-Gaelic *smol* signifies a live coal, and this with *ceann*, head, would be *smol-ceann*

(*smolkin*), a head like a burning coal, a very appropriate name for a fiend. The choice lies between these two, either of which is better than the suggestion of Nares.

**Smug.** Prim, pert, self-satisfied. *Smicker*, to assume amorous and affected airs in behaviour, to smile conceitedly. *Smirk* is a kindred word, both in sound and meaning.

A beggar that was used to come to *smug* upon the mart ! Let him look to his bond.—*Merchant of Venice*, act iii. scene 1.

And here the *smug* and silver Trent shall run !

1 *Henry IV.*, act iii. scene 1.

A *smicker* boy, a lithier swain,  
Heigh ho ! a *smicker* swain,  
That in his love was wanton fair.

Lodge, *Corydon's Song*.

Philologists have endeavoured to trace *smug* and *smicker* to the Teutonic *schmücken*, to adorn, and *smeicheln*, to flatter ; words with which they have no affinity in meaning.

Horne Tooke, with an equally erroneous idea of its origin, considers *smug* to be "the past tense of the Anglo-Saxon *smeagan*, to study, to deliberate ; and that, applied to the person or dress, it means studied—that on which care and attention have been bestowed." The true root is the Gaelic *smig*, sometimes written *smeag*, a smile, a mirthful and self-satisfied expression of countenance. *Smug*, as applied by Shakspeare to the Trent, is a daring epithet to bestow upon a river, unless he meant it in the sense of placid, which is one of the sub-meanings of *smug* and *smicker*.

**Snake.** A term of reproach to a poor-spirited, abject person, a wretch, a sneak ; from the Gaelic *snaig*, to creep, to crawl :—

Well, go your way to her, for I see Love hath made thee a tame snake.—*As You Like It*, act iv. scene 3.

The poor *snakes* dare not so much as wipe their mouths, unless their wives bidde them.—*Discovery of a New World* (Nares).

**Snap-dragon.** Sometimes written *flap-dragon*, in



which form it is employed by Shakspeare; a sport among young people at Christmas, New Year's Day, and other festivals; the amusement in which consisted in placing a sweet-meat or a raisin in a bowl of spirit, causing it to float, and then setting fire to the liquor, whatever it might have been, and encouraging the efforts of the company, to snatch with their fingers, or even with their teeth, the coveted dainty.

Thou art easier swallow'd than a *flap-dragon*.

*Love's Labour's Lost*, act v. scene 1.

The original word was *snap-dragon*, derived from the Keltic *snamh* (*snav*, corrupted into *snap*), to float, and *drag* (plural, *dragan*), a blaze, a flame; the Kymric *draig*, a flash of lightning.

**Soiled.** Lear (act iv. scene 6), speaking of the lewdness of women, says:—

Behold yon simpering dame.

• • • • •

The fitchew, nor the *soiled* horse, goes to't

With a more riotous appetite.

Down from the waist they are Centaurs,

Though women all above.

The comparison to the salacious animal, the malodorous fitchew, or polecat, is intelligible, but the commentators have not satisfactorily explained what is meant by a "*soiled* horse." It is apparently derived from the Gaelic *sult*, fatness, plumpness, the result of over-feeding, and *sultar*, fat, plump, in good condition; whence the modern French *soul*, formerly written *soult*, satiated, surfeited, full of meat and drink, and the verb *se souler*, to get drunk.

**Soud! Soud!** Petruchio, in the "Taming of the Shrew," act iv. scene 1, after berating his serving-man for not bringing in the supper, says to Katherine, before the supper is served:—

*Sit down, Kate, and welcome!*

*Soud, soud, soud, soud!*

Malone thought that *soud* was a word coined by Shakspeare to express the noise made by a person heated and

fatigued. Johnson conjectured that it was *soote*, sweet, and Mr. Monck Mason, that "it denoted the humming of a tune, or some kind of ejaculation for which it is not necessary to find out a meaning." Nares more timidly says, "the meaning is unknown." It is related of Dr. Johnson, by Boswell, as his conversations prove, that he usually expressed his thoughts in the commonest vernacular, and that immediately repenting, as it were, of the homeliness of his language, he repeated his idea in Latinized English. Something of the same kind will explain this passage in Shakspeare, though by a reverse process. Petruchio has told Katherine in Saxon-English to "*sit* down," and immediately afterwards in Keltic-English, says, "*suidhe! suidhe! suidhe!*" corrupted by the English printers of the play into *soud*, *soud*, &c. *Suidhe*, in Gaelic, signifies sit, or be seated. Or, possibly, the word may be the common Gaelic *sud*, which, according to Armstrong's Gaelic Dictionary, is still in use. "We very often say *sud*," he remarks, "as an incitement—as *sud, sud*, come! come!" In either case the word is not to be treated as if it were an idle coinage by Shakspeare, as Malone and some other commentators have imagined.

**Sough.** This word, expressive of the mournful sound of the wind among the trees and the waves upon the shore, has, mainly on account of the guttural, which is alien to the English language, been suffered to become obsolete. The Scottish people have, however, preserved it in their poetry. Ben Jonson used it, but he was a Scotsman, and the word was familiar to him. It does not occur in Shakspeare. Mr. Halliwell says it was written *swough*, in early English, and is still in colloquial use. "A Staffordshire labourer said he heard a great *sough* in his ears and head, meaning a buzzing, a singing-like noise." The "*sigh* of the wind" is sometimes used in poetical composition, but the old word, *sugh* or *sough*, would be preferable. Burns says, in his "Cotter's Saturday Night," "November chill blaws loud wi' angry *sugh*," where the superiority

of *sough* to *sigh* is palpable, and even more so in Tennyson's poem of the "Dying Swan :"—

The wavy swell of the *soughing* reeds.

The word is of Gaelic origin, from *sùch*, or *sùgh*, a whistling sound, *sùgh*, a wave, and afterwards the sound of the waves in motion against the shore ; "*sugadh nan tonn*," the sigh or *sough* of the waves. According to Richardson, it was once written *sike*, or *sigh*, suggesting its affinity to the Greek *psuche*, or *Psyche*, the breath, the soul.

**Sowle.** This word occurs in "Coriolanus," act iv. scene 5.

He will go, he says, and *sowle* the porter of Rome's Gates by the ears.

The word, according to Steevens, is also found in "Love's Mistress," by Heywood :—

Venus will *sowle* me by the ears for this !

Nares conjectures that *sowle* means to pull, and Staunton renders it "to lug, to drag," but owns that the etymology is uncertain. The collocation of the word with violence to the ears in the only two instances in which it occurs in literature, suggests the possibility that some allusion is intended to the ancient punishment inflicted upon cheating tradesmen who adulterated their goods, that of nailing or otherwise fastening their ears to their door-posts. The merely pulling of their ears would not have been a sufficient penalty for the offence. The Gaelic word *saoil* signifies to mark, to seal, to affix, which is probably the true etymology of *sowle*, in the sense in which it is employed by Shakspeare and Heywood.

**Spade, To call a spade a spade.** This phrase, which is still in use to signify the calling of a thing by its right name, however blunt and disagreeable it may be, was familiar in the early part of the seventeenth century, though it is not to be found in Shakspeare and his contemporary dramatists. It occurs in Taylor, the Water Poet, 1630. It is not easy to see why the *spade* any more than the

pick-axe, the plough, or any other implement, should have been fixed upon for the proverbial illustration. *Spade* seems to be a popular mistake and misprint for *spayed* or *spaed*, from the old English *spay*, and modern Scotch *spae*, to castrate.

Shakspeare uses *spay* in "Measure for Measure," act ii. scene I:—

Does your worship mean to geld and *spay* all the youth in the city?

This etymology derives support from the following passage in "The Water Poet":—

Small eloquence men must expect of me,  
My scollership will name things as they be,  
I think it good plaine English, without fraud,  
To call a *spade* a *spade*, a bawd a bawd.

Here the word *spade*, taken in connection with *bawd*, suggests that it means one who is *spaed*, or a castrated woman.

*Spae* or *spay*, in this sense, is a variation from a corruption of the Gaelic *spoth* (pronounced *spo*), which has the same meaning.

**Sperr.** The ignorance of the familiar language of the people of Shakspeare's time which has been common to nearly all the commentators of succeeding generations, has led to the misprinting of this word as *stirr*. It occurs in the Prologue to "Troilus and Cressida":—

With massy staples,  
And corresponding and fulfilling bolts,  
*Stirrs* up the sons of Troy.

Theobald was the first to suggest *sperr*, an old word employed by Spenser and other writers, in the sense of fasten.

*Sperre* the gate fast for fear of fraude.

*Shepherd's Calendar.*

In Ben Jonson the word is written *spar* instead of *sperre*:—

To lock up smoke  
And calk your windows, *spar* up all your doors.

*Staple of News.*



*Sparre* signified to bolt, to bar, and these examples leave no room to doubt that the emendation of Theobald was correct, and that *stirred*, in the Prologue, was an error of the press. From *sperr* came the word still in use in Scotland, *sparrables*, nails in shoes ; i.e. fasteners. *Sperr* or *spar* is derived from the Gaelic *sparr*, to wedge, to drive in, to fasten by force, to fix, to nail, to secure ; *sparran*, the bolt of a door ; and *sparr*, a rafter, a beam, a hen-roost.

**Stale, Stall.** A decoy, a lure ; *stailc*, to deceive a bird or other animal which it is desired to ensnare or capture. "It sometimes," says Nares, "means a prostitute, from the idea that her object is to ensnare or entice."

I pray you, sir, is it your will  
To make a *stale* of me.

*Taming of the Shrew*, act i. scene 1.

I stand dishonoured that have gone about  
To link my dear friend to a common *stale*.

*Much Ado about Nothing*, act iv. scene 1.

English philology finds no other derivation for *stale* than *steal* or *stall*, a place, neither of which meets the sense. It is, doubtless, from the Gaelic *stà*, use, utility, and *stathail* (*th* silent, pronounced *sta-ail*), useful, advantageous, helpful as a decoy, useful to deceive.

The word *stale* appears in Shakspeare in a totally different sense, and is in common use among grooms to signify the urination of horses and cattle.

Did'st drink the *stale* of horses.

*Antony and Cleopatra*, act i. scene 1.

*Stale* in this sense is derived from the Gaelic *steall*, a spout, a considerable discharge of water ; and not as Mr. Wedgwood supposes, from the German *stallen*, to stop—from "stopping the horse to let him *stale*—*das pferd stallt*, the horse stops."

**Star, "out of thy star."** Polonius informs the Queen in "Hamlet," that he disapproved of the love that his daughter entertained for Hamlet, saying to her :—

Lord Hamlet is a prince out of thy *star*!

Act ii. scene 2.

The folio edition of "Hamlet," 1632, instead of *star* substituted *aster*, an emendation of which Mr. Staunton does not approve, and thinks the old reading ought to be preserved for the reason that "Hamlet was a prince beyond the influence of the *star* which governed the fortunes of Ophelia." If the word really used by Shakespeare was *aster*, and not *star*, in its commonly accepted sense, the meaning of Polonius would be simpler and more obvious. *Aster*, in Keltic, signifies a course, a way, a journey, a path of travel, whence the Latin *aster* and the French *astre*, a planet; the Greek *πλανω*, to wander. Thence a prince out of Ophelia's *star*, would simply mean a prince out of her path, or destined course of life. *Sphere* or *star* would equally well convey the idea of Polonius in his objection to his daughter's love for the prince.

**Sterling.** The original name for an English penny; but afterwards applied to all English money of whatsoever value, to denote its purity and validity. By the statute called the "Assize of Weights and Measures," Edward I. (1272—1307), "The king's measure was made so that an English penny, which is called the *sterling*, shall weigh thirty-two grains of wheat, dry in the midst of the ear." In the twelfth century, says Knight's Political Dictionary, English money was designated all over Europe as *sterling* money.

There is no obscurity as to the meaning of the word; everybody understands it; but very much obscurity, if not total ignorance, exists as to its origin. Mr. Wedgwood, one of the latest and best authorities on English etymology, summarizes all that has been suggested, suspected, asserted or believed on the subject. All his examples but crystallize into the hard fact that nothing authentic, or even probable, has yet been put forward to explain what our forefathers meant by "sterling."

"The origin of the name," he says, "is unknown. Some

suppose it to be from the coin having had a *star* on the obverse, the objection to which is that there is no evidence of any coin in which the star occupied a place sufficiently marked to give a name to the coin. There are, indeed, pennies of King John on which there is a star or sun in the hollow of a crescent with other emblems, but it is a very inconspicuous object. Others suppose that the name was given to coins struck at Stirling in Scotland. But the hypothesis most generally approved is that the coin is named from the Easterlings or North Germans, who were the first moneyers in England. Walter de Pinchbeck, a monk of Bury in the time of Edward I., says, 'Sed moneta Angliæ fertur dicta fuisse a nominibus opificum, ut Floreni a nominibus Florentiorum, ita Sterlingi a nominibus Easterlingorum nomina sua contraxerunt, qui hujus modi monetam in Anglia primitus componebant.' The assertion, however, merits as little credit in the case of the Sterling as of the Florin. We do not even know when the name originated."

In addition to its received meaning as applied to money, the word acquired the metaphorical term of genuine, true, pure. It has yet another shade of meaning in the following passage:—

And if my name be *sterling* yet in England,  
Let it command a mirror hither straight,  
That it may show me what a face I have,  
Since it is bankrupt of its majesty.

*Richard II.*, act iv. scene 1.

Here *sterling*, in the mouth of the deposed and unhappy king, may be best translated by "accepted as genuine," or as "current," like lawful coin of the realm. This gloss points to the true origin of the word, hitherto unsuspected.

The Keltic *astair*, to travel, to journey, to pass from place to place; or, in modern parlance, to *pass current*, and *lan*, full or fully; whence *astair-lan*, corrupted first into *easterling* and afterwards into *sterling*, to *pass fully*, or at full value, to be current everywhere. Thus coins, of which the validity and genuineness were unquestionable, were

*sterling*. Thus also the moral significancy of the word in such phrases as "*sterling honesty*," "*sterling worth*." The corruption of the Gaelic *lan* into *ling* is very common as an adverbial terminal in the Lowland Scotch vernacular, and also in local provincial English.

**Stewed prunes.** According to Nares "*Stewed prunes* was formerly a favourite dish, and particularly common in brothels." He founded his assertion on quotations from Shakspeare and on a contemporary anonymous writer, author of "*If this be not a Good Play*."

There's no more faith in thee than in a *stewed prune*.

1 *Henry IV.*, act iii. scene 3.

Longing (saving your honour's reverence) for *stewed prunes*, and having but two in the dish.—*Measure for Measure*, act ii. scene 1.

This is the pension of the *stews*; 'tis *stew-money*; *stewed prune* cash, sir.—*If this be not a Good Play*.

It is possible, of course, that "*stewed prunes*" may, as Nares supposes, have been a fashionable and favourite dish in the brothels of London in the time of Shakspeare, though there is no record of the fact; but it is also possible and very probable that the phrase was a slang one, with or without a lost meaning and allusion, which at the time were well understood. Stew was then, as it is now, a name for a brothel, which suggests that *stewed*, in the quotation from *Henry IV.*, may have meant an inhabitant of a *stew* or brothel. *Bru* or *bruin*, in the Gaelic vernacular, signified the breast, the belly, the womb. *Bru* is still used in French for a girl, but more especially for a daughter-in-law, with an immodest and vulgar application, thus explained in Bescherelle's "*Dictionnaire National de la Langue Française*:" "*bru*, du Keltique, *ventre*; nos ancêtres ont regardé leurs belles filles comme des ventres qui devaient leur donner des enfans." The plural and genitive of *bru* became *bruin* or *broin*; whence, as *b* and *p* are interchangeable, the word *prune* misunderstood by the contemporaries of Shakspeare; and the phrase "*stewed prunes*," girls of the brothel, who, as the unknown author of "*If this be not a Good Play*" says, had to be paid ready money. The dialogue between



Froth and Pompey, in act ii. scene 1 of "Measure for Measure," supplies other examples of the coarse and obscene meaning of "Prune."

**Stickle, Stickler.** To arbitrate, an umpire, whose duty it was to see fair play in combats or disputes:—

Night o'erspreads the earth,  
And *stickler-like* the armies separates.

*Troilus and Cressida*, act v. scene 9.

So he may have fair-play and the liberty to choose his *stickler*.—Ben Jonson, *Cynthia's Revels*.

Now were the *sticklers* in a readiness, and the combattours (combatants), with their weapons drawn, fell to it.—*Holinshed, Chronicles*.

I *styckyll* between wrastellers (wrestlers) or any folkes that prove mastries, to see that none do other wronge, or 1 part folke that be ready to fight. Je me mets entre deux.—*Palsgrave* (quoted in Wedgwood).

*Sticklers* were so called, says Minshew, "because they carried *sticks* or *staves* to interpose between the combatants." This very Saxon, but very erroneous derivation, has been adopted by Johnson, who asserted that the word was "derived from the practice of prize-fighters, who placed seconds with *staves* or *sticks* to interpose occasionally." In this definition he has been followed by successive etymologists, with the exception of Mr. Wedgwood, who is of opinion that the original word was *stightler*. But both the word and the practice are of Keltic origin, and date long anterior to the Saxon conquest of England. Our British ancestors were far too chivalrous a people to resort to the vulgar employment of the stick, in the settlement of a dispute between two combatants, or the decision of a point of honour, as Minshew and his followers, misled by the Saxon word, very ignorantly supposed. *Stickle* is compounded of two Gaelic words, *steidh* (pronounced *stei*), and *ciall*—the first signifying a basis, a foundation, and the second reason, sense, opinion, judgment; whence *stei-ciall*, Anglicized into *stickle*, and *stickler*, one who gave his decision between combatants and disputants, on the basis of reason and sound judgment.

The modern use of *stickle*, in the sense of to argue, to insist pertinaciously, corroborates the Gaelic etymology, and can have no possible connection with the idea of a *stick* or a *staff*.

**Strachy.** "The lady of the *strachy*" is a phrase used by Malvolio, in "*Twelfth Night*," when he aspires to the love of his mistress, the high-born Olivia. Reflecting that there have been precedents for such condescension in noble ladies for lovers of "low degree," he exclaims in his delight :—

There is example for it! The lady of the *strachy* married the yeoman of the wardrobe.—*Twelfth Night*, act ii. scene 5.

*Strachy* is a word that has never been traced to any author but Shakspeare. It is either a misprint for some other word, in the designation of a high-born lady in some now forgotten romance, or a colloquialism, of which the origin has not yet been discovered. Steevens was of opinion that it was a misprint for *starchy*, and that it meant the lady of the laundry; but as Nares remarks, a match between the lady of the laundry and the yeoman of the wardrobe would not have been an unequal one; and the inequality is of the very essence of Malvolio's illustration. Steevens does not insist on the accuracy of his suggestion, and calls the passage a desperate one; as indeed it is, with such a gloss, for a laundry was never called a *starchy*, any more than it might be called an *irony* or a *manglery*, from the ironing or mangling performed there. Mr. J. P. Knight conjectures that the word is a corruption of *stratico*, a title given to the Governor of Messina, and that it may mean the governor's lady, adding, as if in support of the derivation, that Illyria, which is the scene of this comedy, "is not far from Messina"! A note to the passage in Mr. Charles Knight's edition of Shakspeare says, "the Low Latin *strategus*, *straticus*, or *stratigus*, was in common use for a prefect or ruler of a city or province; from the Greek *στρατηγος*; *strategus* in English would be *strategy*, which by various corruptions, *stratgy*, *strachy*, may have become

Malvolio's *strachy*." Mr. Collier suggests that the lady of the *strachy* may have meant "the lady of the *Strozzi*, a noble Italian family." Mr. Staunton says "the allusion is obviously to some old story in which a lady of distinction married a person much beneath her, but who she was, and whether *Strachy* was her name, her family, or her occupation, are as much a mystery now as they were a century ago."

Amid all these conjectures, a Gaelic origin of the word offers itself for investigation. The frequent use of colloquial words by Shakspeare, originating in the Gaelic vernacular of the unlearned common people, directs attention to this source as one that ought not to be neglected. In Scottish and Irish Gaelic *straic* and *straice* (*c* pronounced hard like *k*), signify pride, haughtiness, disdain, and *straiceach*, proud, haughty, disdainful. Malvolio was but an upper servant, and used the language of the common people from whom he sprang, and in his mouth the phrase that has so puzzled the commentators might have simply meant that pride and haughtiness in the great lady were conquered by her affection for her low-born suitor.

**Strain.** Descent, lineage, parentage, blood, race, origin, commonly applied to prize cattle, horses, and other animals, but sometimes, though not usually, to men. There is an old Welsh song, "Of noble *strain* was Jenkin," which has in modern times been altered to "Of noble *race* was Jenkin." In "All's Well that Ends Well," act i. scene 1, Helena is made to say to Parolles:—

"You have some *stain* of soldier in you,  
Let me ask you a question."

To this Mr. Staunton, not suspecting that the word should be *strain*, appends the note, "Some *taint*, some mark." Mrs. Cowden Clarke, in her Concordance to Shakspeare, adopts the same error, though Shakspeare uses the word *strain* nearly a dozen times in its accepted sense of race, blood, or genealogical descent, as in the following among other instances:—

He is of a noble *strain*, of approved valour, and confirmed honesty.  
—*Much Ado about Nothing*, act ii. scene 1.

The *strain* of man's bred out  
Into baboon and monkey.

*Timon of Athens*, act i. scene 1.

Oh noble *strain*, oh worthiness of nature.

*Cymbeline*, act iv. scene 2.

Of what a noble *strain* you are.

*Pericles*, act iv. scene 4.

*Strain*, to force or stretch unduly—the French *estreindre*, though used in a different sense, is of similar origin, from the Gaelic *srean* (pronounced *stream*), a line, a string. But in the sense of brood, breed, or lineage, *strain* appears in the Welsh or Kymric, as *ystrain*, a tribe, a crew, a brood; and the Gaelic *sreothan* (*streothan*, the *th* silent, pronounced *stream*), semen, seed; and *sruan* (*struan*) from *sruth*, *struth*, to flow. The Anglo-Saxon *streonan* (*strynan*), to beget, to procreate, a word of which there is not the faintest trace in the Teutonic, is evidently from the Keltic root.

**Strawy.** Nestor, in "*Troilus and Cressida*," act v. scene 5, says:—

There is he yonder,  
And there the *strawy* Greeks, ripe for his edge,  
Fall down before him like the mower's swath.

The word *strawy* has been thought to be a misprint for *straying*; but no reason has been given for the supposition, except that the epithet *strawy* is unintelligible on any Saxon interpretation.

The epithet *straying*—dispersing or scattering—does not seem to meet the sense of falling down in masses, like the corn or grass, before the scythe of the mower or the sickle of the reaper, so as to form a *swath*. Perhaps *strawy*, applied to the Greeks, is from the Keltic *straic*, pride, conceit, arrogance? and *straiceil*, *straicach*, arrogant, insolent? The *insolent* Greeks would, anyhow, meet the sense of the passage far better than *straying* Greeks, and was probably the sense intended. See *Strachy*, or "*The Lady of the Strachy*."



**Struck, or stricken with years.** This phrase, though almost obsolete, remains familiar from its use in the translation of the Hebrew Scriptures. Johnson, in his Dictionary, confesses his inability to explain how it could have originated. It is employed by Shakspeare :—

We say the king  
Is wise and virtuous, and his noble queen,  
Well *struck in years*, fair, and not jealous.

*Richard III.*, act i. scene 1.

Johnson's inability to find a satisfactory etymology for *stricken* or *struck* by age, arose from the fact that he sought for it in the Teutonic. In the ordinary sense, to "strike" implies violence or suddenness, which cannot apply to old age or advancing years, which steal upon us gradually and almost imperceptibly. The root of the word is traceable to the Gaelic *strioch*, a line, a streak, a wrinkle, a furrow ; whence to be stricken in years is to be furrowed or wrinkled by old age.

**Surphale.** Supposed to be a cosmetic. Nares says "*Surphale, surfel, surfle*, is to wash the face or skin with some kind of cosmetic, but which is the right spelling or whence the word comes, I do not know. I find it written in the three ways above given."

She shall no oftener powder her hair, *surfel* her cheeks, cleanse her teeth, &c. ; but she shall as often gaze on my picture.—Ford, *Love's Sacrifice*, act ii. scene 1.

I can make your beauty and preserve it,  
Rectify your bodie and maintaine it,  
Clarifie your blood, *surfle* your cheeks, perfume  
Your skin, tinct your hair, enliven your eye.

*Cotgrave's Treasure of Wit.*

A well-painted mannerly harlot went in the morning to the apothecary's for half a pint of sweet water that is commonly called *surfuling* water.—*Halliwell*.

The apothecaries would have *surphaling* water.

Greene, *Thieves falling out* (Nares).

Mr. Hartley Coleridge, the editor of Massinger and Ford, in his Glossary to Ford's work, defines "*surfell*," to wash with mercurial or sulphur water ; but gives no etymology or any authority for the supposed ingredients of

the wash ; for such the context and obvious meaning of all the passages shows it to have been. It seems to be derivable from the Gaelic *saor*, to free, to cleanse from impurity ; and *feoil*, the flesh ; whence *saorfeoil*, or *surfell*, would signify a cleanser or purifier of the flesh or skin.

**Swash-buckler.** A name given to braggadocios, loud vaunters, and fellows who talked largely of exploits which they had never performed. The word is not yet wholly obsolete ; from *swash*, a heavy stroke or thump ; whence also a *swasher*, a bully, a braggart, one who makes much noise about his courage, but who does not possess any.

Young as I am, I have observed these three *swashers* (Nym, Pistol, and Bardolph).—*Henry V.*, act iii. scene 2.

Draw ! if you be men ! Gregory, remember thy *swashing* blow.—*Romeo and Juliet*, act i. scene 1.

'Tis time for such an old foole to leave playing the *swash-buckler*.—*Nash*, quoted by Nares.

I do confess, a *swashing* blow.

Ben Jonson, *Staple of News*.

The old editions have *washing* blow ; but that is nonsense.—*Nares*.

We'll have a *swashing* and a martial outside,  
As many other cowards have.

*As You Like It*, act i. scene 3.

English philologists never looked to the Keltic for the etymology of *swash*. Junius conjectures that it is an onomatopeia, formed from the sound ; Richardson that it is a corruption of *wash*, or a descent of waters. Mr. Wedgwood and Mr. Stormonth say that *swish* and *swash* "represent the sounds made by the collision of liquids, or of divided solids." The true root of *swish* and *swash* seems to be the Gaelic and Keltic *suist* (*suisht*), a flail ; whence the verb *swesh* or *swish*, to beat as with a flail, to thresh, to deal a heavy blow, to thump ; and *suistear*, a thresher, a thumper.

## T.

**Tailor, Proud Tailor.** The sense of the passage in act iii. scene 1 of the First Part of "King Henry IV.,"

where Hotspur, after Lady Mortimer has sung a song in Welsh, urges his wife Kate to sing also, has never been satisfactorily explained :—

*Hotspur*: Come, Kate, I'll have your song, too.

*Lady Percy*: Not mine, in good sooth.

*Hotspur*: In good sooth! You swear like a comfit-maker's wife.

Swear me, Kate, like a lady as thou art,

A good mouth-filling oath. . . .

Come, sing!

*Lady Percy*: I will not sing!

*Hotspur*: 'Tis the next way to turn *tailor*, or be *red-breast* teacher!

The mention of *tailor* and *red-breast* gives a clue to the meaning of this passage. In Warwickshire and the midland counties a goldfinch is called a *proud tailor*, and sometimes *tailor* only. If for *tailor* we read *proud tailor*, and remember that both words signify *goldfinch*, which is a singing-bird as well as the red-breast, and trace the odd-looking phrase to its Keltic root, we find that *bru* signifies breast, and *dealrach*, *dealarach*, or *tealarach*, beautiful, glowing, brilliant, beautifully coloured; whence *bru-dealrach*, corrupted in the course of time by the Saxon-speaking population into *proud* or *prood tailor*.

Bearing in mind that *b* and *p*, as well as *d* and *t*, are interchangeable in all Gaelic words, it will be found that *proud tailor* and *brudealrach* closely resemble each other in sound. Thus Hotspur, in his rough way, endeavours to pay a compliment to his wife by affirming that her voice is sufficient to teach the goldfinches and the red-breasts to sing.

Nares, without suspecting the etymology of *tailor* or *proud tailor*, hit the true meaning, and very properly objected to the interpolation of *be* before red-breast, which he says rendered it difficult to extract any sense from the passage.

The red-breast, the second singing-bird referred to by Hotspur in his rude but still complimentary speech to his wife, is called in Gaelic *bru-dearg*, which is an exact translation of the English word.

Shakspeare, in "Midsummer Night's Dream," puts the word *taylor* in the mouth of Puck:—

Sometimes for three-foot stool she taketh me;  
Then slip I from her bum, down topples she,  
And *taylor* ! cries.

Act ii. scene 1.

Dr. Johnson thought he remembered *taylor* to have been a customary exclamation when any one suddenly fell backwards, and concluded that it arose from their squatting at that time like a *taylor* on his shop-board ! Were the doctor alive in this day, he might be asked if, in his contempt for what he calls "Erse," the question would not incur his very high displeasure, if *taylor* were not a corruption of the Keltic *dealrach*, signifying in a sarcastic and jeering sense, beautiful ! well done ! do it again !

**Take.** This word is often used by Shakspeare in a sense very different from its ordinary meaning in modern English, and which, according to Mr. Staunton, signifies to bewitch, to blast, to paralyze, to enchant, to smite. In "King Lear," act ii. scene 4, Lear, in answer to his daughter Regan, and in reference to his other undutiful daughter, says:—

All the stored vengeance of Heaven fall  
On her ungrateful top ! strike her young bones,  
You *taking* airs, with lameness !

And again in the same tragedy, act iii. scene 4, Edgar exclaims:—

Bless thee from whirlwinds, star-blasting, and *taking*.

And in the opening scene of "Hamlet," Marcellus speaks of the early dawn:—

Then no planets strike,  
No fairy *takes*, nor witch hath power to charm.

In the "Merry Wives of Windsor," speaking of Herne the Hunter:—

There he blasts the tree, and *takes* the cattle,  
And makes milch kine yield blood.

If the word were derivable from the English *take*, in its



ordinary sense of seize or lay hold of, it would have to be accepted with an extension of meaning, implied or understood by the speaker, as taking in an evil or maleficent sense. *Take*, it should be observed, is a word that is not derivable from the Saxon, Norman, or Latin sources of the language, and in old Saxon-English was rendered by *nim*, the German *nehmen*. In Gaelic, *tachd* signifies to choke, to strangle, to prevent, to blast, to blight, to strike, to prevent the growth. This, in all probability, is the source of the word. In "Winter's Tale," act i. scene 2, occurs :—

It is a planet that will *strike*  
Where 'tis predominant,

where *strike* has the same sense as *take*.

**Taken with the manner.** This appears to have been a proverbial phrase in Shakspeare's time to signify "taken in the act," or taken with stolen property still in possession. It occurs in the First Part of "King Henry IV. :"—

Oh, villain ! thou stolest a cup of sack eighteen years ago, and wert *taken with the manner* !—Act ii. scene 4.

It also occurs in "Love's Labour's Lost," where Costard—act i. scene 1—makes several puns upon the word :—

The *manner* of it is, I was *taken with the manner*.

*Biron* : In what *manner* ?

*Costard* : In *manner* and *form* following, sir, all these three. I was seen with her in the *manor* house, sitting with her upon the *form*, and *taken* following her into the park ; which, put together, is in *manner* and *form* following. Now, sir, for the *manner*, it is the *manner* of a man to speak to a woman ; for the *form*, in some *form* or other, &c.

In the old law-books, *mainour*, *manour*, and *meinour* are derived from the French *manir*, to lay hold of, and are said to signify, in a legal sense, the thing taken away, or found in the *hand* of the thief who has stolen it. What is called Low Latin, including many law terms, are Keltic words with Latin terminations ; such, for instance, as burglary, which is derived from the Gaelic *buar*, cattle, *glac*, to seize, and *buar-glacair*, a seizer of cattle ; a cattle-thief or burglar, one of the earliest forms

of robbery in a pastoral country. *In like manner* (no pun intended), *taken with*, or *in the manner*, is derived from the Keltic *mainnir*, and *manrach*, a sheep-fold, and signified, originally, a sheep-stealer detected in the fold, and in the very act of stealing the animals.

**Tall.** The contemporaries of Sir Walter Raleigh, who founded the State of Virginia, and those who at a later period founded Massachusetts and the other colonies of New England, carried with them from England many old English words, which have dropped out of use in their original home, but which still survive in America, and are erroneously described as Americanisms. Among these is the word *tall*, which Bartlett, in his "Dictionary of Americanisms," renders great, fine, splendid, extravagant, and calls a *flash* word. He quotes such examples as *tall* fighting, *tall* jewels, *tall* stones, &c.

Shakspeare and his contemporaries often use the word in the sense of brave, warlike, noble, without reference to stature :—

He is as *tall* a man as any in Illyria.

*Twelfth Night*, act i. scene 3.

Thy spirits are most *tall*.

*Henry V.*, act ii. scene 1.

We fought like honest and *tall* men.

*Beaumont and Fletcher*.

Mr. Gifford, in a note on the word as used by Shakspeare in "Twelfth Night," remarks: "He is as *tall* a man, that is as able a man; a *tall* man of his hands meant a good fighter; a *tall* man of his tongue meant a licentious speaker; and a *tall* man of his trencher, a hearty feeder."

The word has generally been supposed to be used in a metaphorical sense, from *tall*, high, or great of stature; but it comes from a totally different source, the Gaelic *tail*, solid, substantial, brave; *tailce*, force, vigour; *tailcil*, vigorous, valiant, solid; words that are as applicable to small men as to tall men, and which express moral as well

as physical qualities. The Gaelic for *tall*, in the modern English sense of the word, are *ard*, high, *mor*, great, and *fad*, long. It is valiant and strong only that are rendered by *tail*, and *tailce*. The Kymric, from which the English *tall*, in its modern sense, is undoubtedly derived, is *tal*, towering, high.

**Tarre.** Shakspeare uses this obsolete word three times, and twice in connection with dogs :—

Pride alone

Must *tarre* the mastiffs on as 'twere their bone.

*Troilus and Cressida*, act i. scene 3.

And like a dog that is compelled to fight,

Snatch at his master that doth *tarre* him on.

*King John*, act iv. scene 1.

Faith, there has been much to do on both sides, and the nation holds it no sin to *tarre* them on controversy.—*Hamlet*, act ii. scene 2.

Mr. Staunton remarks that "Horne Tooke derives *tarre* from *tyrian*, the Anglo-Saxon for *exacerbare* or *irritare*." He himself thinks it was coined from the sound *arre*, often used to incite a dog to attack anything. Nares is of opinion that the word is derived from *tarrier*, a terrier dog, and rejects the Anglo-Saxon *tyrian*, as well as the Greek *τεῖρον* (*teiro*), to tease, which some philologists have suggested. Mr. Halliwell, who attempts no etymology, says that "*tarr on* is still used in Cheshire in the sense of incite to anger or violence," and adds that it is a good old English word used by Wicliffe in his "Pathway to Perfect Knowledge."

The derivation seems to be from the Gaelic *tarruin*, or *tarruing*, to draw on, to incite, to provoke, to tease.

**Tartar, Tartarian.** To "catch a tartar" signifies, in the vernacular, "to find one's self engaged in a dispute or an encounter with an adversary of unexpected strength and violence." *Tartarian* is a slang word for a troublesome thief :—

Where is thy master, Dromio ? Is he well ?

No ; he's in *Tartar* and Cuibo, worse than hell.

*Comedy of Errors*, act iv. scene 2.

If any thieving *tartarian* shall break in upon you.—*The Wandering Jew* (quoted by Nares).

The words are not derived, as is commonly supposed, from *Tartar*, a native of *Tartary*, but from the Gaelic *tartar*, a great noise, uproar, or confusion; *tartarack*, noisy, tumultuous; *tartarachd*, uproar.

**Tawdry.** This word, as used by Shakspeare and his contemporaries, seems to have signified an ornament for the neck or arm, either of lace or jewellery, and never to have been employed as a depreciatory epithet, as in the modern sense of gaudy, but worthless, or of small intrinsic value. In "Winter's Tale," act iv. scene 3, the rustic wench Mopsa says to the Clown:—

You promised me a *tawdry* lace and a pair of sweet gloves.

Here it is evident that Mopsa did not mean anything worthless. In Drayton's "Polyolbion" the poet says:—

The blue Nereids  
Make *tawdries* for their necks.

The origin of the word has never been correctly traced. All the etymologists have derived it from *Saint Audrey*, or *Etheldreda*, because an annual fair was held on St. Audrey's Day in some town or village in the Isle of Ely, or other part of Lincolnshire, and which became famous for the sale of cheap, flimsy finery for the adornment of women. Mr. Wedgwood does not admit the accuracy of this derivation, but he suggests no other. Nares, who is contented with the derivation from St. Audrey or St. Etheldreda, narrates that an old historian makes St. Audrey die of a swelling in her throat, which she considered as a particular judgment upon her for having been in her youth too much addicted to wearing fine necklaces! The credulous historian and the too easily satisfied philologist, in accepting *necklace* as the original meaning of the word, came very near the truth, without knowing it. The word in the Gaelic signified not a necklace, but a *bracelet*, or ornament for the arm; from *taod*, a rope, a string, a lace, a small chain of gold, and *righe*, the arm; whence *taod-*



*righe*, corrupted into *tawdry*. When the original Gaelic meaning became obscured, and even finally lost, the word was held to signify any ornament for the person. None of the quotations from Shakspeare and the Elizabethan writers convey the modern idea that the "tawdries" were worthless or vulgar.

**Tear Cat.** This odd epithet was applied in the seventeenth century to violent and ranting actors who overdid their parts :—

*D.* : What's thy name, fellow-soldier ?

*T.* : I am called by those who have seen my valour, *Tear Cat*.—*Old Play* (quoted by Nares).

I could play Eracles rarely, or a part to *tear a cat* in.—*Midsummer Night's Dream*, act i. scene 2.

I had rather heare two good jests than a whole play of such *tear-cat* thunderbolts.—*Day's Isle of Gulls*.

Nares suggests that probably the phrase originated from a cruel act of that kind (tearing a cat) having been performed by some daring ruffian to excite surprise and alarm. As if in corroboration of this opinion, Mr. Staunton cites from an anonymous author, "Sirrah, this is you that would rend and *tear a cat* upon the stage," from "Histriomastix, or the Player Whipt," 1610. It is difficult to believe that such a brutal and disgusting action, taking the words in their literal Saxon sense, could ever have happened, or could have been tolerated on the English stage, and just as difficult not to believe that the words were a corruption of a similarly sounding phrase in the vernacular. Such words are to be found in the Gaelic *dur* or *duire*, obstinate, and *cath* (Kymric *càd*), a battle; whence (*d* pronounced as *t*) *duire-cath*, an obstinate combat on the stage, between two violent actors desirous of pleasing the gallery or the groundlings of the pit. The allusion by Bottom the Weaver to the part of Eracles, which he thought he could "play rarely," lends force to this interpretation.

**Teatish, Tettish, Techy, Tetchy.** Peevish, fretful,

irritable, hot-tempered; apt to take offence, with or without reason.

Whate'er she says  
You must bear manly, Rowland, for her sickness  
Has made her somewhat *teatish*.

Beaumont and Fletcher, *Woman's Prize*.

Who will be troubled with a *tettish* girl?

*Ibid.*, *Pilgrim*.

*Telchy* and wayward was their infancy.

*Richard III.*, act iv. scene 4.

And he's as *techy* to be woo'd  
As she is stubborn chaste against all suit.

*Troilus and Cressida*, act i. scene 1.

Modern philologists have changed these words to *touchy*, considering that *touch* was the root, and that *touchy* signified over-susceptible of offence. The Gaelic and true root is *teas*, heat, warmth, physical or moral; *teasaichte*, heated, either in temperature or in temper; and *teididh* (pronounced *tedjy* or *tetchy*), wild, irritable. It seems to have been a word in use in the nursery of the Keltic nations. Nares derives *tettish* from "a child who is peevish for want of the breast," or *teat*!

From the same root of *teas*, heat, comes the English *tease*, to irritate by petty annoyance, to inflame, to provoke to warmth of temper.

**Teen.** Grief, sorrow, misfortune, sickness.

O! my heart bleeds  
To think o' the *teen* that I have turned you to.

*Tempest*, act i. scene 2.

Eighty odd years of sorrow I have seen,  
And each hour's joy wrack'd with a week of *teen*.

*Richard III.*, act iv. scene 1.

The word appears in "Piers Ploughman," and in Chaucer, and is glossed as harm, injury, hurt. *Teeny*, according to Mr. Halliwell, is a Lancashire word for fractious or fretful, as of one suffering pain or sorrow. Johnson derives *teen* from the Saxon *tinan*, to kindle, to provoke, which is not the meaning. The word, long obsolete, is derived from the Gaelic *tinn*, sick, unhappy, sorrowful; *tinneas*, misfortune, sorrow, sickness.

**Termagant.** An epithet applied in our day to a noisy, violent woman, a more than usually virulent scold. In the seventeenth century it was applied to ranting actors who overdid the violent parts.

This hot *termagant* Scot.

I *Henry IV.*, act v. scene 4.

I would have such a fellow whipped for o'erdoing *Termagant*. It out-herods Herod.—*Hamlet*, act iii. scene 2.

In many of the early miracle plays, one of the most prominent characters was a roaring, hectoring tyrant, who made "all split," and was alike the terror and the admiration of the multitude. In some cases this truculent monster represented *Termagant*, a supposed god of the Saracens.—Staunton's *Shakspeare*.

As the Saracens were monotheists, and acknowledged but one God, of whom Mahomet was the prophet, the Saracenic explanation of *termagant* is inadmissible. Neither is the supposed derivation from the Anglo-Saxon *tir* or *ter*, very, and *magan*, mighty, a whit more satisfactory. The Saxon, or more properly the Teutonic for *termagant* is *zanksüchtig*, from *zank*, a quarrel, and *süchtig*, eager or desirous; while the French express the adjective *termagant* by *bruyant*, noisy, while *termagancy* is rendered by *vacarme*, *tumulte*, *tapage*, all significant of noise, violence, and disturbance. Nares makes a desperate attempt to trace the word to the Italian *trivigante*, derived from *Diana Trivia* by a writer in the *Quarterly Review*, vol. xxi. page 515. The Gaelic key unlocks the whole mystery. In that language *toirm* signifies noise, bluster, storm; *toirmeach*, noisy, violent; and *antrom*, heavy; whence *toirmeachantrom*, and with the elision in English of the last three letters, *toirmeachant* or *termagant*, loud or heavy noise, bluster, or violence.

**Thane.** An ancient title of nobility among the Keltic nations, especially among the Scottish Highlanders.

The *thane* of Cawdor lives a prosperous gentleman.

*Macbeth*.

My *thanes* and kinsmen,  
Henceforth be Earls, the first that ever Scotland  
To such an honour named.—*Ibid.*, act v. scene 8.

The title was never extended to England, where it was sometimes translated into *earl*, or, as some authorities say, into *baron*; but *thane* became a law term under the Norman kings, and signified a species of land tenure, in which the tenant was called *thane*—king's *thane*, if he held under the king; altar *thane*, or mass *thane*, if he held any portion of Church lands. The word is derived by all English philologists, who obstinately ignore the Gaelic, from *thegn*, a servant, in so-called Anglo-Saxon. But the Gaelic *thane* was not a servant, but a great feudal lord and landed proprietor called a *tanaistair*, from *tan*, the land, *eisd*, to hear, and *eisdear*, one who hears complaints, and decides upon their justice or injustice; a land governor, or in modern parlance, a landlord.

*Tan*, the land, or the extension or stretch of the land, is a very ancient word, now seldom used by the modern Gael, which entered into the composition of the names of many countries, as *Britannia*, the land of the Britons; *Mauritania*, the land of the Moors; possibly a corruption of, or derived from the same source as the Oriental *stan* or *tan* in *Hindustan*, *Turkestan*, *Franghistan*, *Afghanistan*, &c.

*Thane*, as derived from *tan*, was a title given to the chief who held the land, not as his own personal property, as in the modern system, but as representative of the whole clan, who owned the land, subject to his superior authority as trustee in their behalf. In modern Scotch and Irish Gaelic *tanais* signifies a lord or governor; *tanaisteach*, to rule, to govern, to act as a *thane*; *tanaisteachd*, a territory; and *tanaisteas*, lordship or dominion.

**Threave, Thrave.** A number of sheaves of corn set up together in the harvest-field, called a *shock*, and sometimes a *stook*, in the southern counties. It is used metaphorically by Ben Jonson and other writers of the time to signify any considerable number, and by the author of "Piers Ploughman" at an earlier period in the same sense:—



Gallants, men and women,  
And of all sorts, tag and rag, have flocked here  
In *threaves* these ten weeks.

Ben Jonson, *Alchemist*, act v. scene 2.

Give me a *threave* of kisses.

Jones, *Adrasta* (1635).

Pansy, pink, and primrose leaves  
Most curiously laid on in *threaves*.

Drayton, *Muses' Elysium*.

A daimier icker in a *threave* (a stray ear of corn in a sheaf).

Burns, *To a Mouse*.

The word is derived from the Gaelic *treabh* (trave) and the Kymric *dref*, a bundle, a tie, and *drefu*, to tie up in a sheaf or bundle.

**Thrum.** The end threads that project beyond the borders of any woven fabric. Thread and *thrum*, good and bad together.

Oh, Fates, come ! come ! cut thread and *thrum* ;  
Quail, crush, conclude, and quell.

*Midsummer Night's Dream*, act v. scene 1.

There's her *thrummed* hat and her muffler too : run up, Sir John.—  
*Merry Wives of Windsor*, act iv. scene 2.

The Germans have the word *trumm*, and *trümmer*, ruins, rubbish, which have been sometimes taken for the origin of *thrum*, in the sense of an outlying thread, but in reality the word is derived from the Gaelic *thromh* or *troimh*, through, i.e. the thread that pierces through the edge of the woven fabric.

**Thwack.** In "Winter's Tale" the fair Hermione uses this word in a sense which in a lady of our time would be considered vulgar. *Thwack* is not wholly obsolete, though partially superseded by the synonymous "whack."

But let him say so, and he shall not say  
We'll *thwack* him hence with distaffs.

*Winter's Tale*, act i. scene 2.

None of the English Dictionaries explain the origin of this word, and most of them note the etymology as uncertain. It means to beat, and seems originally to have meant to beat with axes or hatchets, from the Keltic *tuagh*,

an axe. Hermione substitutes, by a fine irony, the feminine *distaff* for the masculine and warlike axe.

**Tibert or Tybert.** This was formerly the popular name for a cat, sometimes varied to *Tybalt*. In "Romeo and Juliet," act ii. scene 4, when Mercutio asks, Is he, Romeo, a man to encounter *Tybalt*? Benvolio asks in return, "Why, what is *Tybalt*?" to which Mercutio, punning upon the name, replies, "More than Prince of Cats, I can tell you." Still in the same strain, Mercutio afterwards calls *Tybalt* "a rat-catcher." Mr. Staunton, in a note on this passage, says, "When or why the cat was so called (*Tybert* or *Tybalt*) it is, perhaps, hopeless now to inquire. The earliest instance cited by the commentators is in the old story-book of 'Reynard the Fox,' 'Then the king called for Sir *Tibert* the Cat, and said to him, Sir *Tibert*, you shall go to Reynard and summon him a second time.'" Ben Jonson speaks of cats as *tiberts*. Decker, in the "Satiromastix" (1602), says, "Though you were *Tybert*, the long-tailed Prince of Cats," and Nash, in "Have with you to Saffron Walden," has "Not *Tibalt*, Prince of Cats."

There must have been some reason for the appellation of *Tibert* bestowed on a cat, and for its long-continued proverbial popularity. Though, as Mr. Staunton says, it may perhaps be hopeless to inquire with the certainty of obtaining a correct answer, it may not be uninteresting to seek in the Keltic for the source of a word which the Saxon branch of the English language fails to indicate. In Gaelic *tigh* (pronounced *ti*) signifies a house, in which word there is a clue that may guide to the meaning. Attachment to the house rather than to its inmates is a characteristic of the animal, and accounts for the first syllable. The second is probably derived from *beart*, a deed, a work, an exploit, a protection; then applied to the cat as one that performs duty in the house. If *tybalt*, and not *tybert*, were the original word, it would be still susceptible of a Gaelic interpretation, in *ball*, a member, whence *tyball* or *tybalt*, a cat as a member of the household.

**Tickle.** The Duke of York, in the Second Part of "Henry VI.," act i. scene 1, says:—

Anjou and Maine are given to the French;  
Paris is lost; the state of Normandy  
Stands on a *tickle* point.

Mr. Staunton remarks "that *tickle* was formerly used by the old writers for *ticklish*," but does not explain the origin of either word. The Rev. Mr. Stormonth in his Dictionary derives *tickle* from *titillate*, to touch the skin lightly with the fingers, and interprets *ticklish* as very sensitive, easily *tickled*, easily moved or affected. But *tickle* in these senses is not derived from the same idea as Shakspeare's "*tickle* point" in the above passage, or in the colloquial phrase a "*ticklish* question." In the "Merchant of Venice," when Shylock, speaking of the Jews, asks, "If you *tickle* us, do we not laugh?" he uses the word in the sense of *titillate*; but not when he makes York speak of the "*tickle* point" on which Normandy stands. *Tickle* in the latter case means difficult, perplexing, and is from the Gaelic *teaglach*, difficult, uncertain, doubtful. The Gaelic word for *tickle*, to *titillate*, is *diogail*, so that the word with the two different meanings, as used in English, is from two different roots in the Gaelic.

**Tickled o' the sere.** The last word in this phrase, which occurs in Hamlet's advice to the players, has exercised the ingenuity of all the commentators to explain:—

The clown shall make those laugh, whose lungs are *tickled o' the sere*.

Nares says the word is "properly to be referred to *sear*, dry, as signifying a dry cough; or *serum* from *de-fluxion*." Mr. Staunton, without attempting the etymology, thinks it appears to mean "those who are easily excited to mirth;" a disposition which, he might have added, may exist in a person without the affliction of a dry cough. Possibly *sere* is the Gaelic *sior*, perpetual, *o' the sere*, or *in the sere*, perpetually, so that the phrase

would resolve itself into "make those laugh, who are habitually and perpetually tickled into laughter."

**Tiff.** An ancient name for weak and inferior beer, synonymous with "swipes" in the present day. The word occurs in a poem of the year 1654, entitled "Witt's Recreation," in commemoration of the customs at Christ Church, Oxford:—

Thus when our beer was good, that John may float  
To Styx in beer, and lift up Charon's boat  
With wholesome waves; and as the conduits run  
With claret at the coronation,  
So let your channels flow with single *tiff*.

There was a stronger beer called double *tiff*, as in our time the brewers and publicans of London have varieties of porter, called double and treble X. Beaumont and Fletcher call single *tiff* "penitent single ale." The word is the Gaelic *dibhe* (pronounce *diff* or *tiff*), drink of any kind.

**Tilly-vally.** In "Henry IV." the Hostess says to Sir John Falstaff:—

*Tilly-vally*, Sir John, never tell me! Your ancient swaggerer comes not in my doors.

The word occurs again in "Twelfth Night," act ii. scene 3, when Sir Toby says to Maria:—

*Tilly-vally*, lady! There dwelt a man in Babylon, lady, lady.

Nares remarks that "the phrase is a sort of exclamation of contempt, the origin of which is not very clear." Todd, in his edition of Johnson, thinks it is a hunting-term from the French; while Latham, who edits Todd, surmises that it may be connected with Tantivy. Mr. Wright, in his Provincial Dictionary, says the word means "nonsense;" while Mr. Staunton, without attempting to explain it, calls it "a ludicrous expression." It is likely that the word is derived from the Gaelic *tuille*, more, and *beulach*, from *beul*, the mouth, the gab, and *bheulach* (pronounced *veulach*), babble, gabble, gossip, and equivalent to the



exclamation of "More babble! more gabble! more gossip!"

**Tine, Tinkard, Tinder.** The first of these words, meaning to burn, has long been obsolete. It appears in Spenser, and other writers of a later time:—

Coals of contention and hot vengeance *tined*.

*Faerie Queene.*

It is derived from the Gaelic *tein*, fire; from which root comes *tinder*, used before the invention of lucifer-matches for the production of fire by a spark dropped on a half-burned rag; and *tinker*, a mender of metal utensils by means of fire and solder.

English etymologists are wrong in their derivation of this word from a Teutonic root. Johnson was of opinion that *tinker* came from *tinkle*, because tinkers made a tinkling noise by beating on their kettles by way of proclaiming their trade. Other English philologists derived the word from *tin*, because tin was the metal principally used by tinkers.

*Tinker* was formerly written *tinkard*, defined by Nares as the name of a particular class of beggars—though tinkers were not necessarily beggars, even though they may sometimes have made their trade a cloak for mendicancy. *Tinkard* was the original name, from the Gaelic *tein*, fire, and *ceard*, a smith or artificer; whence *tinkard* signified a fire-smith. From the Kymric *tan*, synonymous with the Gaelic *tein*, comes the English *tan* and *tanned*, i.e. burned with the heat of the sun.

**Tirrit.** "A fanciful word," says Nares, "perhaps corrupted from terror:—"

Here's a goodly tumult! I'll forswear keeping house, afore I'll be in these *tirrits* and frights.—*Henry IV.*, Part II.

The word is used by Mrs. Quickly, and Nares thinks "it was clearly meant as a ridiculous expression, from being put into her mouth." But if *tirrit* means terror, as he seems to suppose, the expression "*tirrits* and frights" is a distinction without a difference. The root is more likely to

be the Gaelic *teannach*, a lamentation, a doleful cry, a wail.

**Tik.** The meaning of this obsolete word has not been rendered clear by philologists. Nares thinks it may mean "tight" or "strong," and cites instances of its use from Beaumont and Fletcher:—

She's good enough,  
Of a good strong strain too, and goes *tik*.

*Loyal Subject.*

Then take a widow,  
A good strong wench that's *tik*.

*Monsieur Thomas.*

The word is the English form of the Gaelic *teik*, hot, keen, passionate, impetuous, and *teuk*, warm.

**Tom-boy, Tom-rig.** Degradatory epithets for a girl or woman of masculine and rough manners and behaviour:—

A lady  
So fair, and fastened to an empery,  
Would make the great'st king double, to be partner'd  
With *tom-boys*.

*Cymbeline*, act i. scene 6.

Mine eyes smell onions. I shall weep anon.  
Good *Tom Drum*, lend me a handkerchief!

*All's Well*, act v. scene 3.

But in the plays which have been wrote of late, there is no such thing as a perfect character, but the two chief persons are most commonly a swearing, drinking ruffian for a lover, and an ill-bred, impudent *tom-rig* for a mistress.—*The Sullen Lovers* (Shadwell, 1670).

*Tom*, as used in so many English compound words, is not derived, as Anglo-Saxon philologists have hitherto taught, from the familiar abbreviation of the Christian name Thomas, but from the Gaelic *tom*, large, great, and *tom*, a hill or mound. *Tom-boy* signifies, when applied to a girl, that she behaves like a great boy. The more ancient word *tom-rig*, as used by Shadwell, also signifies a great or coarse girl, from *tom*, and *righinn*, a girl, a young woman. The prefix is very common in vernacular English, as *tom-toe*, the great toe; *tom-pin*, a large pin; *tom-poker*, a large poker; *tom-fool*, a great fool;

and *tom*-foolery, great or egregious foolery. *Tom Drum*, as used in "All's Well," signifies a remarkably stupid person, from the Gaelic *trom*, heavy or stupid. *Tom Drum's* entertainment, a proverbial phrase for a rough or uncourteous reception, is from the same source.

**Tome.** A *tome* day. Mrs. Pott, in her reprint of "Promus," a miscellany of the thoughts and memoranda of Lord Bacon, collected by him in his early manhood, quotes "a *tome* day" from that work, and translates *tome*, on the authority of Halliwell's "Archaic Dictionary of Obsolete and Provincial English," as *leisure*. Thus a *tome* day was a day of leisure. *Tome* is the Gaelic *taom*, empty, or to empty; whence a *tome* day would be an empty day, a day without work to be done in it, and consequently a day of leisure. *Toom*, in Lowland Scotch, signifies empty, as a *toom* purse, *toom* belly, a *toom* head. The word is used in Wicliffe's translation of the Bible, and is still current in the North of England.

**Too wilful blame.** The word *blame* in this phrase is commonly supposed to be a corruption of blameworthy, or blameable, and allowed to pass without comment; but even if the correction were accepted, the expression would remain ungrammatical. It occurs in the First Part of "Henry IV.," act iii. scene 1, where Hotspur, having unnecessarily tried the temper of Owen Glendower by mockery of the fanfaronades and boastings of the Welsh Prince, is reproached by Worcester:—

In faith, my lord, you are *too wilful blame*,  
And since your coming hither have done enough  
To put him quite beside his patience.

Nares is of opinion that *too blame* signified too blameable, and was a current expression of the time. He cites five examples of its use by other writers; the two following, among the rest, from Thomas Heywood:—

You're *too blame*, and, Bess, you make me angry.  
The girl was much *too blame*.

It has been suggested that *too* in these and the other instances cited was simply a misprint for *to*, though the phrase, as used by Shakspeare, scarcely supports so easy a correction. *Blame*, either as a verb or a substantive, in the usual English acceptation of the word, does not meet the sense or proper construction of the phrase. Possibly the Keltic *bladhm* (*dh* silent, pronounced *blam*), a brag, a boast, a blunder, or the allied words *blaomadh*, loud, senseless, idle talk ; and *blaomair*, which have the same meaning, may supply the missing root.

In Irish-Gaelic the adjective, lost in the Scottish, is *bladhmanag* (*blamanag*), boastful ; so that by this gloss the reproof addressed to Hotspur in Shakspeare would mean "you boast too wilfully," a sense accordant with all the passages which Nares has cited.

In reference to this phrase, Nares doubtfully but judiciously remarks, "The consequence of the first unskilful attempts to regulate our language was the wrong derivation of many words and phrases, and, of course, the corruption of them." The English *blame*, from the French *blamer*, is a case in point. English etymologists, knowing nothing of the Keltic languages, finding *blame* in the current language, and never even suspecting the existence of the Keltic *blam*, fell into the error which puzzled Nares in the phrase of *too wilful blame*, which he was unable to elucidate.

**Tor, Mam Tor.** The Gaelic *Torr* signifies a hill or mountain of an abrupt or conical form, any lofty hill or eminence. The name was afterwards applied to a castle or tower :—

The church of South Gadbury is situate on a very high *tor* or hill.—*Stowe's Annals*, 1592.

*Tor* is a hill ascending steep,  
As Glassonbury *Tor*.

Fuller's *Worthies of Derbyshire*.

*Mam Tor*, a well-known and conspicuous hill in the Peak of Derbyshire, "is generally supposed," says Nares, "to mean the mother-hill, as being superior to the rest."



This idea he seems to have borrowed from one C. Cotton, the poet of the Peak :—

But, then, why *Mam*? I can't surmise,  
Unless from *mother*.

The slightest acquaintance with the language of the people who gave names to all the mountains and rivers of the British Isles would have prevented Nares and the poet Cotton from falling into this error. The Gaelic *mam* signifying a large rounded hill, enters into the names of many hills and mountains in the North Highlands of Scotland, as *Mam-suil* in Ross-shire, *Mam-cluny* in Inverness-shire, and a dozen others which are duly set forth in the Gaelic Topography of Scotland by Colonel Robertson. The name also occurs in Ireland, as in *Mam-trassna*, of unenviable notoriety (1882) for the agrarian murder of Lord Ardilaun's bailiffs.

**Trade.** This very familiar word requires no explanation of its meaning, as used by Shakspeare or any other writer, but is greatly in need of a proper etymology, which English philologists have never yet succeeded in finding for it. Their favourite resources, the Anglo-Saxon and the Teutonic languages, fail them altogether, and the Greek and Latin and the Romance languages are equally barren. Johnson derives *trade* from the Italian *tratta*, a bill of exchange, forgetting that there was a trade before bills of exchange were thought of. Junius and Richardson, who are followed by Mr. Wedgwood and the Rev. Mr. Stormonth—whose Dictionary is one of the latest, and in many respects the best, that has yet been published—derive the word from *tread*, and are of opinion that “its proper meaning is a beaten path or course, a trodden way, and thence, metaphorically, a way of life.” Nothing can be more unsatisfactory than these guesses. The analogous word, *pecuniary*, is derived from the Latin *pecus*, cattle; whence *pecunia*, money derived from the sale of cattle, one of the earliest forms of wealth.

In like manner, *trade* is directly traceable to the Gaelic

*treud* (pronounced *trade* or *trate*), a drove or flock of sheep, a herd of cattle; *treudaire*, a trader, a drover, or cattle-dealer.

**Tragedy.** This is a word that requires no explanation of its meaning, but is remarkable as affording one of the most glaring instances that it is possible to cite of the obstinacy of philologists in ignoring the Keltic, and when not ignoring, denying it. *Tragedy*, that displays the violence of human passion, and narrates in action the fatal calamities that result often from misplaced or hopeless love, from jealousy, hatred, disappointment, despair, ambition, and other violent and engrossing emotions, is a word that nearly all modern philologists have been contented to trace to the Greek *tragos*, a goat. Dr. W. Smith thus epitomizes and partly agrees with the errors on which the current but most unsatisfactory derivation is founded.

"The name of *tragedy*, Greek *τραγῳδία*, is most probably derived from the goat-like appearance of the satyrs who sang or acted with mimetic gesticulations the old Bacchic songs, with Silenus, the constant companion of Dionysus, or Bacchus for their leader. According to another opinion, the word *tragedy* was first coined from the goat that was the prize for it. This derivation, however, as well as another connecting it with the goat offered on the altar of Bacchus, around which the chorus sang, is not equally supported either by the etymological principles of the language, or the analogous instance of *κωμῳδία*, comedy, the revel song."

As the Asiatic languages from which Kymric, Gaelic, and other Keltic dialects are derived are of much greater antiquity than Greek and Latin, etymologists would have been wise to have sought in the mother rather than in the filial tongues for the origin of a word so peculiar as *tragedy*. They would have found an etymology preferable to that from goat in the Gaelic *truagh*, pity; also wretched, unhappy; *truaghe*, misery, deep sorrow; *truaghata*, tragic

lamentable, pitiful; and *truaghan*, a poor and miserable creature.

**Trash.** The usual acceptation of this word is anything worthless. Shakspeare employs it in two different senses in one passage :—

If this poor *trash* of Venice (Roderigo), whom I *trash*  
For his quick hunting.

*Othello.*

In the second sense, whatever it may be, the word is put into the mouth of Prospero :—

Perfected how to grant suits,  
How to deny them, whom t'advance, and whom  
To *trash* for over-topping.

*The Tempest.*

Nares says the word in the second sense "was formerly obscure from the extreme rareness of its known examples," but adds that, in Todd's edition of Johnson, four examples are given from prose writers in which to *trash* undeniably means to check the pace or progress of any one :—

To *trash* or overslow.—*Hammond.*

Foreslowed or *trashed*.—*Idem.*

These passages, he adds, afford a full confirmation of the sense asserted. Mr. Staunton says that "the quarto Shakspeare of 1622 reads :—

If this poor *trash* of Venice, whom I *crush*.

"The folio of 1623 and the quarto of 1630 have :—

If this poor *trash* of Venice, whom I *trace*.

"Warburton prints *trach* of Venice for *trash* of Venice, an emendation to which I cannot subscribe, although persuaded that '*trash* of Venice' is a vitiation of what the poet wrote. 'Whom I *trash*' signifies to clog or impede, and is surely the genuine word. The expression," he adds, "is a hunting technical. In the present day sportsmen check the speed of very fleet hounds by tying a rope called a *dog-trash* round their necks and letting them trail it after them." Both words appear to be genuine, as may be surmised from the punning by the second on the first. "This *trash* of Venice" means this rubbish of Venice, and

"whom I *trash*" means whom I thwart or come across to impede, as Mr. Staunton supposes. The word, like many other Gaelic words understood in Shakspeare's time, has long been obsolete, and is derived from the Gaelic *trasd*, across, athwart, oblique, or *trasgair*, to overwhelm, subdue.

**Tray-trip.** A game either at cards or dice, or both, in the seventeenth century, of which the name is obsolete and the meaning all but lost.

Shall I play my freedom at *tray-trip*, and become thy bond-slave?  
*Twelfth Night*, act ii. scene 5.

Misled by the syllable "trip," as if it signified to dance or to hop, some have fancied that it was a play of agility, like hop-scotch, which derivation, however, Nares peremptorily rejects, relying upon a passage which he cites:—

But leaving cardes, let's go to dice awhile,  
To passages *tier-tripple*, hazard, or mumchance.

All the popular games of chance in the seventeenth century and earlier seem to have taken their names from the Gaelic, like *whist*, *gleek*, &c. (which see), and *tray-trip* seems to be no exception, being apparently derived from the Keltic *tre*, through; *treabh* (*treav*-), to plough; and *treabhach* (*treavach*), the farm; and would thus resolve itself into "through the farm," a definition which suggests many complications for an excellent game. Or if *tre* is derived from *three*, as Nares supposes, and the object of the players at the game was to turn up three as often as possible, the derivation might be from the Keltic *tre* or *tri*, three, and *drip*, a struggle, a fight.

**Treague, Truce, and the French Trêve.** All these words have been used to signify a cessation of hostilities during war by mutual consent of the opposing parties. They have been traced by nearly all philologists to one word, *treue*, the German for truth or fidelity. Johnson derives *truce* from what he calls the "low Latin" *truga*, the Italian *tregua*, and the old French *trive*. Shakspeare



uses *truce*, which still survives, but never *treague*. The last word is found in Spenser :—

She then besought during her quiet *treague*  
Into her lodging to repair awhile.

*Fairie Queene*, book ii.

The Keltic nations originated these three words, which are derived from sources different from the one idea of truth, or keeping faith, as insisted upon by Teutonic and even by French philologists. *Treague* comes immediately from *treig*, to cease, to desist, in the conflict of arms. The French *trève*, as in the celebrated "*Trève de Dieu*," which was established in the middle ages to give the sorely-harassed people of Continental Europe, where almost every able-bodied man was compelled to be a soldier, time to plough the earth, lest the whole population should perish of hunger, was derived from the Keltic *treabh* (pronounced *trave* or *trève*), to plough. *Truce* was another expression of the same idea, of cessation from war for a purpose, and was derived from the Gaelic *Truas* or *Truaghas*, meaning pity, compassion, mercy, and signified a cessation of battle for a shorter period than a *Trève*, in order to give time to bury the dead. Thus it will be seen that the three words were not exactly synonymous among the Keltic nations, but that each had a separate shade of meaning.

**Tree.** This word is not cited because its use or meaning is obscure, either in Shakspeare or in ordinary literature, but because English philologists have all failed to trace it to its origin, and because the investigation of its introduction into the English language affords subject for instructive inquiry, not only in philology, but in ethnology. The English did not borrow the word from the Teutonic, in which a tree is called *baum*, or from the Latin *arbor*, or the French *arbre*, or any known European language. In default of any other etymology, the compilers of dictionaries have examined the Greek. In that language *drus* signifies an oak, and they therefore come to the con-

clusion that because an oak is a tree, its name of *drus* has become the synonym of all trees whatsoever. In Shakespeare's beautiful little snatch of song,—

Under the green-wood tree  
Who loves to lie with me,  
Come hither, come hither, come hither !  
Here shall he see  
No enemy  
But winter and rough weather,

the tree is made to signify a home or a dwelling-place. In the Kymric branch of the Keltic *tre* signifies a home, an abode, a hamlet, a town ; *tref*, a town ; *trefa*, a resort of people ; *trefawl*, domestic, relating to the house or the home ; *trefig*, homely. In the very early ages, in the British Isles, men lived under the shelter of trees before they began to build houses. See *Dwale*, the Keltic *duille*, for a probable corroboration of the correctness of this idea.

**Trenchmore.** The name of a tune and of a boisterous dance very popular in the seventeenth century.

Here lie such youths  
Will make you start, if they but dance their *trenchmores*.  
Beaumont and Fletcher, *Pilgrim*, act iv. scene 3.

*Trenchmore* with apes; play music to an owle.  
Marston's *Satires*.

Who can withstand it? Be we young or old, though our teeth shake in our heads like virginal jacks, or stand parallel asunder like the arches of a bridge, there is no remedy ; we *must* dance *trenchmore* over tables, chairs, and stools.—Burton's *Anatomy of Melancholy*.

In King James's time, things were pretty well, but in King Charles's time there has been nothing but *trenchmore* and the cushin dance, omnium gatherum, hoiti cum toiti.—Selden's *Table Talk*.

In the Rehearsal, the sun, moon, and the earth are said to dance to the tune of *Trenchmore*.—*Nares*.

The rough and riotous nature of this dance, which was originally rustic and plebeian, but was afterwards adopted by the upper classes, suggests in default of any Saxon or English derivation, that it took its name from the vernacular of the common people. The Gaelic has *treun*, strong ; *treunachas*, strength, agility, bravery ; and *mor*, great ;

whence *treunachas-mor*, or trenchmore, great strength and agility. It would require these to justify its description in Burton's Anatomy, "over tables, chairs, and stools."

**Trick.** Shakspeare and his contemporaries often use this word in the sense of a peculiarity of countenance suddenly displayed, and reminding the spectator of a likeness to another person. It has no connection either in idea or in etymology with *trick*, to deceive.

He hath a *trick* of Cœur de Lion's face.

*King John*, act i. scene 1.

Every line and *trick* of his sweet favour (countenance).

*All's Well that Ends Well*, act i. scene 1.

*Trick* in this sense is from the Keltic *tric*, a little, a little while, often, frequent. "A *trick* of Cœur de Lion's face" means that his face, under certain circumstances of expression, reminds one a *little* or *often* of Cœur de Lion.

**Trojan.** When Shakspeare, in "Henry V.," uses the word Trojan, does he mean a thief, which Nares conjectures?

Dost thou thirst, base *Trojan*, to have me fold up Parca's fatal web?

Or does he mean, in the Homeric sense of the word, a warrior of Troy?

Mr. Halliwell defines Trojan as "a boon companion, a person who is fond of liquor. According to some," he adds, "a thief was so called, but it was applied somewhat indiscriminately." A rough, manly boy is now called a fine *trojan*. Grove has trusty Trojan, "a true friend."

The word is vernacular English, not Greek, and is derived from the Keltic *troid* (pronounced *troij* or *troidge*), to fight, to contend, to quarrel.

**Trot.** A contemptuous epithet for a disagreeable old woman:—

Or an old *trot* with ne'er a tooth in her head, though she have as many diseases as two and fifty horses.—*Taming of the Shrew*, act i. scene 2.

He got assurance to be wedded to the old deformed *trot*.—Warner, *Albion's England*.

The old *trot* sits groaning with alas ! and alas !—*Gammer Gurton*, act ii. scene 8.

This leare I learned of a beldam *trot*  
When I was young and wild.

*The Affectionate Shepherd*, 1594.

Nares thinks the word was originally German, and others have expressed the opinion that it came from *trot*, the motion of a horse or of a person running with short steps. *Trotsen* in German signifies to dare, to brave, to defy, which is not the meaning conveyed by the English, neither does the brisk motion of trotting apply to the decrepitude of old age. The true etymology is the Keltic *trod* (pronounced *trot*), to scold, to wrangle ; whence also *troid*, to fight, to quarrel. To call a woman an old *trot* in the Shakspearian era was equivalent to the modern phrase a cantankerous old woman, an old scold.

**Trowers.** Formerly written *strossers* and *trossers*, as in "Henry V.," act iii. scene 5 :—

You rode like a kerne of Ireland, your French hose off, and in your strait *trossers*.

Beaumont and Fletcher use the word :—

Oh ! you hobby-headed rascals ! I'll have you flayed and *trossers* made of your skin to tumble in.

Nares also quotes from "Antiquities of Ireland," cited by Malone, "Of the other garments of the Irish, namely, of the little coats and strait breeches called *trosses*, I have little worth notice to deliver." In Bulwer's "Pedigree of the English Gallant," it is stated of the Irish that their *trowses*, commonly spelt *trossers*, exactly fitted to the shape.

It has long been a standing joke of the Lowland Scottish against their Highland countrymen who wear the kilt, that it is very hard to rob them of their *breeks*, inasmuch as they wear none. But the Lowland Scotch, who are mainly, though not entirely of Scandinavian and Teutonic origin, are ignorant of the fact that both *trousers* and *breeks* were known to the Highlanders and Irish for ages before either Saxon or Scandinavian possessed the island, or a word of



their language was known in it. *Trossers* and *trowsers* are derived from the Gaelic *truabhas* (*trua-vas*) or *tru-as*, a tight-fitting covering for the legs and thighs, a garment quite as ancient as the kilt; and *breeks*, which the Saxons have vulgarized into *breeches*, or coverings for the breech or posterior, is derived from the Keltic *briogais*, the name of the garment used for centuries before the word *breech* with its vulgar Saxon meaning ever found its way into England. "From the Keltic word, the Romans," says Ainsworth's Latin Dictionary, "derived *braccæ*, breeches, trowsers, and *braccatus*, wearing such breeches or *treus* as the Gauls did." The Tartan *trews* of the Highlanders are as often mentioned in song and ballad as the kilt, and were quite as commonly worn as the more picturesque article of attire which is now considered the peculiar garb of the Highlander.

**True Penny.** Forby, quoted in Halliwell's Archaic Dictionary, thinks that the application of this phrase by Hamlet to the ghost of his father, act i. scene 5, is unseemly and incongruous, and is of opinion that it means staunch and trusty, true to his purpose or pledge. Mr. Collier, led astray apparently by the word *cellarage* that occurs in the same passage, where the ghost "from below" exclaims to Horatio and Marcellus, whom Hamlet adjures to secrecy, "Swear!" describes *true penny* as "a mining term that signifies a particular indication in the soil of the direction in which ore is to be found." Surely perverted ingenuity never went further! Forby's explanation, derived from the ordinary English sense of *true*, though it takes no account of the word *penny*, is infinitely preferable to Mr. Collier's. It is nevertheless possible that *true penny*, apparently used by Shakspeare in a jocular and disrespectful sense, was intended by the poet to conceal or slur over the deep tragic emotion in his mind, so that his two friends might not suspect the intensity of his feeling, especially as further on in the scene, where the ghost from below again urges them to "swear," he addresses him familiarly as "old mole."

He has, however, addressed the apparition once before with the words, "Alas, poor ghost!" and afterwards in the third reiteration of "swear," adjured it with the words, "Rest, rest, perturbed spirit." Neither of these phrases partakes of irreverence. Perhaps the Gaelic etymology of *true penny*, as employed in this passage, expresses the real meaning, and conceals a play upon the words, identical in sound but not in meaning, in the Gaelic and Saxon. In Gaelic *truagh* (pronounced *tru-a*) signifies unhappy, wretched, miserable; and *peine*, torment or punishment. This, as a phrase of commiseration, should be read by the gloss of the ghost's first speech to Hamlet:—

I am thy father's spirit,  
Doomed for a certain time to walk the night,  
And for the day condemned to fast in fires  
Till the foul crimes done in my days of nature  
Are burnt and purged away.

In this sense *truagh-peine* would be a phrase of the deepest pity, and would better suit the solemn character of the whole scene than the ludicrous *true penny* in the Saxon sense. *True penny* has not been traced to any writer before or contemporary with Shakspeare, and Johnson's and other dictionaries cite him as the sole authority for it.

**Trull.** A woman of low life and bad character. English philologists derive this word from the Teutonic *trollen*, to roll, and to justify the etymology define it to mean a vagrant, one who rolls or wanders, as well as a prostitute. The true derivation is the Keltic *trua* (*trutha*, *t* silent), an obscene woman, a prostitute; *truail*, to pollute, to defile; *truille*, dirty, obscene; *truail* (*truathail*), filth, obscenity.

Is it in thy sex  
To triumph like an Amazonian *trull*?  
3 *Henry VI.*, act i. scene 4.

Myself, as far as I could well discern,  
Am sure I scared the dauphin and his *trull*.  
1 *Henry VI.*, act ii. scene 2.

Turns you off,  
And gives his potent regiment to a *trull*.  
*Antony and Cleopatra*, act iii. scene 6.

**Tuck.** An obsolete word for a sword or other lethal weapon.

Dismount thy *tuck*! Be yare in thy preparation, for thy assailant is quick, skilful, and deadly.—*Twelfth Night*, act iii. scene 4.

Mr. Staunton, in a note to this passage, interprets it "draw thy rapier." But there is no authority for believing that *tuck* signified a rapier or a sword, but only the context to show that it signified an offensive or defensive weapon of some kind. Sir Toby Belch, who uses the word *tuck* in the same sense, a little further on speaks of an unhatched or unhacked *rapier*, and of a *sword* stark naked, as if he recognized a difference between rapier, sword, and *tuck*. Mr. Wedgwood derives *tuck* from the Kymric *tuca* (*tuca*), a knife, and *twcio*, to clip, to trim; a derivation that is not so satisfactory as that from the Gaelic *tuagh*, a hatchet, an axe, a battle-axe.

**Tucket.** Shakspeare uses the word for a trumpet, and in "Henry V.," act iv. scene 2, has both *tucket* and trumpet:—

Then let the *trumpets* sound  
The *tucket* sonaunce, and the note to mount.

Nares explains that *tucket* is not the trumpet, but a particular set of notes on that instrument, used as a signal for a march, and derives it from the Italian *toccata*, touched. This derivation is possibly correct; but nevertheless it is equally possible that the word is derived and slightly corrupted from the Gaelic *dud*, a blast or note on the horn, bugle, or trumpet, and *dudach*, a trumpet. The words *tout*, *touting horn*, and *tootle*, to play feebly on a wind instrument, are from the same source.

**Turlygood.** Mr. Staunton says this is a name assumed by Bedlam beggars—the derivation uncertain:—

Sometime with prayers  
Enforce their charity.—Poor *Turlygood*! poor Tom.  
*King Lear*, act ii. scene 3.

*Guid* or *guidh* in Gaelic signifies earnest entreaty, beseeching, importunity. *Tuir* means to relate with a mournful cadence, to whine, to chant dolefully, and *le*, with ; whence *Tuir-le-guid*, anglicized into Turlygood, is one who beseeches or importunes for alms, with a doleful pertinacity.

**Turquoise.** A precious stone, erroneously supposed to have been first introduced into Western Europe from Turkey, and to have derived its name from that country.

Thou torturest me, Tubal. It was my *turquoise*. I had it of *Leah* when I was a bachelor. I would not have given it for a wilderness of monkeys.—*Merchant of Venice*, act iii. scene 1.

As true as *turquoise* in the dear lord's ring  
Look well or ill.

Ben Jonson, *Sejanus*.

As a compassionate *turcoyse* which doth tell  
By looking pale the bearer is not well.

Donne, *Anatomic of the World*.

The *turquoise*, on its first introduction to public notice, was esteemed precious, not alone for its beauty and rarity, but for the imaginary and mysterious virtues attributed to it. It was supposed to have the power to remove enmities and jealousies, to reconcile man and wife or lovers temporarily estranged, and to give warnings to its wearer of the approach of evil. "It is," says Swan, a writer of the seventeenth century (1635), "a compassionate stone : if the wearer of it be not well, it changeth colour, and looketh pale and dim, but increaseth in colour and perfectness as he recovereth his health."

The *turquoise* was first introduced from Persia, and received its name, not from Turkey, with which it had no connection, but from the Keltic *tearc*, rare, and *cuis*, a thing. The well-known gallinaceous bird, the turkey, which is common to America as well as to Asia and Europe, was also supposed by etymologists, on account of its name, to have been introduced from Turkey. Its name is purely Keltic, like that of *turquoise*, and is composed of *tearc*, rare, and *eun*, a bird ; whence turkey-hen, and afterwards turkey-cock. The French call the fowl *dindon*, or bird of India, from *d'Inde*.



**Twire.** Supposed from the context of the passages in the twenty-eighth of the sonnets attributed to Shakspeare, to mean to twinkle.

When sparkling stars *twire* not, thou gildest the even.

Mr. Staunton's glossary defines *twire* as twinkle, twitter, or gleam fitfully. Mr. Thomas Wright and others say it means to peep, to pry, to glance. But these are all guesses. The word is from the Keltic *tuiream*, a spark of fire or sparkle.

**Tyke.** A strong, rough, mongrel dog ; also a mastiff or bull-dog ; any powerful dog.

Bobtail, *tyke*, or trundle-tail.—*King Lear*.

Base *tyke* ! call'st thou me host ?—*Henry V.*

Johnson, who always blunders where the Latin does not help him, says, " It is in Shakspeare the name of a dog, in which sense it is used in Scotland : from the Russian *tijk*, a little dog. ' Contemptible and vile as a dog : ' from these perhaps comes *Teague*, a name of contempt, used for an Irishman."

The word is not obsolete either in Scotland or the North of England, and has no relation to the Russian or to the Irish *Teague*, as Johnson hints ; but is from the Gaelic *taic*, rough, rude, powerful, and strictly means any strong dog ; or, as has been suggested, *taichair*, ill-disposed, surly.

## U.

**Ullorxa.** This strange word, which is to be found nowhere except in one of the plays attributed to Shakspeare, occurs in " Timon of Athens," when Timon, persecuted by his creditors and their messengers, exclaims to his steward Flavius—

They have e'en put my breath from me ; the slaves !  
Creditors ? Devils !

*Flavius* : My dear lord,—

*Timon* : My steward !

*Flavius* : Here, my lord.

*Timon* : So fitly ! Go bid all my friends again,  
Lucius, Lucullus, and Sempronius (*ullorxa*) all.  
I'll once more feed the rascals.

*Flavius* : Oh, my lord,  
You only speak from your distracted soul.  
There is not so much left, to furnish forth  
A moderate table.

*Timon* : Be't not in thy care.  
Go, I charge thee, let in the tide  
Of knaves once more ; my cook and I'll provide.

Act iii. scene 4.

Nares says that "no such word as *ullorxa* is known in any language." Mr. Staunton says it is used only in the first folio Edition of Shakspeare, and was expunged in the second, and by all subsequent editors, as "an excrescence on the line." It seems to be an interpolation, but whether inserted by the author, or by the printers of the first folio, it is no longer possible to decide. That it had a meaning originally must be conceded. Nares, whose assertion that *ullorxa* is not to be found in any known language, would have been more correct if he had said in any language *known to him*. As he was utterly ignorant of the Keltic, he never thought of looking in that direction for a possible clue to the mystery. In Gaelic *uile* signifies all, and *lorg*, a track ; *lorgaich*, to track, to trace, to pursue ; *lorgair*, a pursuer ; *lorgaichte*, traced out, pursued, persecuted. It is thus possible that *ullorxa* may be a corruption of these two words, and that *ullorxa*, or *uile lorgair*, simply describes Lucius, Lucullus, Sempronius, and the rest as creditors, duns, pursuers, and persecutors. Shakspeare was not in the habit of inventing words, but always used the plainest vernacular when it suited his purpose, for he invariably designed to be understood in whatever he wrote. Possibly *ullorxa* was current in Warwickshire with many other words of Gaelic origin. Unintelligible to Londoners, it may for that reason have been struck out of the second edition of the folio, which was not published until after Shakspeare's death. This, however, is a mere conjecture,

which may or may not stand on a sure foundation, but which, at all events, is better than the blank and helpless ignorance of the commentators.

**Uncape.** The meaning of this word, which occurs in the "Merry Wives of Windsor," has been conjectured, but never satisfactorily explained. Falstaff has been over-persuaded to let himself be hidden in the buck-basket of foul linen, when the jealous Ford, suspicious that he is still on the premises, exclaims :—

Here be my keys : ascend my chambers ; search ! seek ! find out !  
I'll warrant we'll unkennel the fox. Let me stop this way first :—So,  
now *uncape*.—Act iii. scene 3.

"To *uncape* a fox," says Mr. Staunton, "was the old technical term for *unearth* him." Narces says, "The commentators have puzzled strangely about the word. To *uncape* is decidedly to begin the hunt, after the holes for escape had been stopped. How correctly the term is used, not being a fox-hunter, I cannot pretend to say ; but the common sense of the passage is clear enough."

The origin of the term—not to be explained in Saxon-English—is from the Keltic *ceap* (pronounced *cape*), to intercept, to catch, and *uime*, round, or all round ; whence *uime-ceap*, Anglicized into *umcape*, and *uncape*, signifies to intercept in every direction—all round—so as to render escape impossible. Neither Mr. Halliwell nor Mr. Wright makes mention of the word. *Ceap* still survives in Lowland Scotch as *kep*, to intercept or catch, as in the proverb, "Ilka blade o' grass *keps* its ain drap o' dew."

**Unhousel'd, unanointed, unaneled.** This phrase, used by the Ghost in "Hamlet," has been variously explained from the Anglo-Saxon, as regards the first and last of the three words. About the second there can be no mistake. Neither *housel* nor *anele*, nor their derivatives *unhousel'd*, *unaneled*, have any root in the Saxon or Teutonic. *Housel* was used by Chaucer and the author of "Piers Ploughman." To *housel*, supposed

to be derived from *hostie*, the host, was to administer the sacrament of the Eucharist to a dying man; to *anele*, according to nearly all the etymologists who have commented upon the passage, was to give extreme unction, or anoint with oil. But as Shakspeare did not use unnecessary words, *anele* must be supposed to have borne a different meaning from *anointed*, which immediately precedes it. Johnson suggested *un-knell'd*, that is, having no knell or bell rung at the funeral, but confessed that he was not quite satisfied with the explanation. In Wright's "Dictionary of Obsolete and Provincial English" several examples of *anelyng*, *anoyling*, in the supposed sense of anointing with oil, are cited. For *unanointed*, in order to avoid the repetition of idea in *unaneled*—supposing that to mean the same—many modern editors have substituted *disappointed*, which is certainly not an improvement, and weakens an otherwise strong and majestic line.

In a language which, like the Gaelic, was unwritten in the time of Shakspeare, and only lived on the popular breath, and which, when used by English writers ignorant of its orthography, was rendered phonetically, the word *uasail*, noble, worthy, dignified, honourable, was in all probability converted into *housel*, *husle*, or *husel*, under which three forms it appears in Nares. As none could partake of the Holy Sacrament unless the ministering priest were satisfied of his worthiness, the connection of idea between the old word *housel*, as used by Shakspeare, and the Communion of the Lord's Supper or Eucharist, is apparent. The word *unaneled* is difficult of explanation, and may be a corruption of *unannealed*—used metaphorically by Shakspeare for *unstrengthened*—as the annealing of glass or metals is a process by which they are purified and strengthened. In this sense Hamlet's ghost would say that he was sent to his account without the sacrament of the Holy Communion or of extreme unction, and unfortified by the consolations of religion. In this case the middle word, *anointed*, might be allowed to stand as



Shakspeare wrote it. But if the true derivation and meaning of *unaneled* be *unanointed*, or deprived of the rite of extreme unction, the "disappointed" of the modern editors must hold its place, until a word more applicable to the sense and splendour of the line be substituted. It is noteworthy that neither the author of "*Piers Ploughman*," nor Chaucer, who both use *housel* and *houseln*, make any mention of *aneling* or *unaneled*, *anoyling* or *anoiling*.

It may be worth recording, without insisting upon the etymology, that *inealta*, in Gaelic, means prepared, and that *uninealta*, unprepared, would exactly suit the force and sense of the beautiful passage.

**Unkind, kin.** To be of *kin* is to be descended from a common ancestry, and comes from the Gaelic root of *gin*, to generate; *ginte*, born; whence the German *kind*, a child, and the Keltic *cinne*, children; *cinneadh*, a tribe; and *cinnich*, to grow, to increase, to multiply. In Shakspeare's passionately amorous poem, "*Venus and Adonis*," "the first heir of his invention," as he calls it, Venus urges her too earnest suit to the beautiful boy, who has not yet experienced the tender passion, and scarcely knows what it means, and reproaches him for his coldness, saying:—

Oh! had thy mother borne so hard a mind,  
She had not brought thee forth, but died *unkind*.

In this passage *unkind* does not mean cruel or hard, as might at a cursory reading appear, but *childless*, from the Gaelic *cinne*, the German *kind*, with the Saxon negative *un* as a prefix. Mr. Staunton, though ignorant of the Keltic roots of the English language, was the first to make the suggestion. "*Unkind*," he says, "is explained to mean unnatural; but may it not signify in this place without generation and without offspring?" In this supposition Mr. Staunton was undoubtedly correct, and the idea is confirmed by the well-known passage in which Shakspeare uses both words—

A little more than *kin*, and less than *kind*,  
in which *kind* bears the Saxon sense, and *kin* the Gaelic.

**Unwappened.** In "Timon of Athens" occurs the passage referring to gold :—

This it is  
Which makes the *unwappened* widow wed again.

Act iv. scene 3.

In Beaumont and Fletcher the word is printed "unwappered :"—

Young and *unwappered*, not halting under crime.

*The Two Noble Kinsmen.*

Whether *unwappened* or *unwappered* is the more correct, is difficult to decide. Grose's Provincial Glossary, quoted by Nares, states that "*wappened* is a Gloucestershire word, signifying restless or fatigued, spoken of a sick person." Staunton, in his Glossary to Shakspeare, defines *wappened* as withered or wizened. Halliwell and Wright derive it from *wap*, co-ire, a coarse interpretation from the gipsy slang, which does not meet the sense of either of the passages in which it has been found.

Mr. Joseph Boulton, in his "Ancient Jurisdiction of South Britain," is of opinion, on the authority of Warburton, that *wappened* signified both sorrowful and terrified. In the Keltic or Gaelic *uabhan* (pronounced *uavan*, quasi *uafan* or *uapan*) signifies to dismay. This fully meets the sense of the passage in "Timon of Athens," which might read :—

This it is  
Which makes the *undismayed* widow wed again.

Undismayed at the prospect of a second marriage, in view of the good which it will bring her. It also accords with the sense in which it is used in the "Two Noble Kinsmen :"—

Young and *undismayed*, not halting under crime.

This is almost if not quite synonymous with the interpretation given by Warburton,

**Urchin.** This is a word of two distinct and opposite meanings, the one of superstitious origin, and expressive of dislike, horror, or aversion; the other expressive of

tenderness and affection. Shakspeare uses it in the first sense, or in that of an elf or mischievous sprite or fairy:—

A thousand fiends, a thousand hissing snakes,  
Ten thousand swelling toads, as many *urchins*.

*Titus Andronicus*, act ii. scene 3.

Nan Page, my daughter, and my little son,  
And three or four more of their growth, we'll dress  
Like *urchins*, *ouphes*, and fairies.

*Merry Wives of Windsor*, act iv. scene 4.

English etymologists, at fault in both derivations, endeavour to trace the word in its worst sense to *orc*, a fabulous sea-monster among the northern nations, and to *h'risson*, the French word for a hedge-hog. Neither of these derivations suggests an elfin-sprite, or a fairy. The passage from "*Titus Andronicus*" accords well enough with the idea of hedge-hogs; but that from the "*Merry Wives of Windsor*" has meaning more attractive, and suggests, as it was probably intended to do, the domestic idea of a merry, roguish, or mischievous child, who is jocosely rather than angrily designated as an urchin. The word in this sense is from the Gaelic *urachan*, a young child, of which the primary root is *ur*, fresh, young, new; and *cinne*, children.

## V.

**Vail.** To lower, to let fall, generally in token of submission.

And see my wealthy Andrew, docked in sand,  
*Vailing* her high top lower than her ribs.

*Merchant of Venice*, act i. scene 1.

'Gan *vail* his stomach, and did grace the shame  
Of those that turned their backs.

*2 Henry IV.*, act i. scene 1.

Then like a melancholy malcontent,  
He *vails* his tail, that like a falling plume  
Cool shadow to his melting buttocks lent.

*Venus and Adonis*.

Our strength (that of women) is weak, our weakness past  
compare,

That seeming to be most which we least are.

Then *vail* your stomachs, for it is no boot,

And place your hands below your husbands'.

*Taming of the Shrew*, act v. scene 2.

Nares derives the word from the French *avaler*, to descend, which Menager thinks is a corruption of *ad* and *vallis*, as *monter* is of *montem*. *Vail*, in the sense in which Shakspeare used the word, has long been obsolete, and has been superseded by the Saxon *strike*. To *vail* the flag is to *strike* the flag, or cause it to fall in token of submission, which suggests the Gaelic etymology of *buail* or *bhuail*, to strike or strike down. In the quotations from the "Taming of the Shrew" and "Henry IV.," stomach signifies pride, and "*vail* the stomach" means to strike or lower the pride.

Possibly the English *veil* that ladies wear, the French *voile*, is from the same Keltic root of *bhuail*, something that may be let down or lowered.

At what period *stomach* came in English to signify pride and arrogance is not known. Our ancestors were not ashamed to use the word *belly* for what is now wrongly called the *stomach*; but *belly* is *exterior*, and *stomach interior*. The Gaelic *maodal* signifies stomach, corrupted into the English *mettle*,—"a man of *mettle*," i.e. a man of stomach, like Cardinal Wolsey in Shakspeare, who is declared to be a man of "unbounded stomach," that is to say, of unbounded mettle, pride, or ambition. The association of ideas connecting *maodal* and *stomach* with pride is not easy to trace.

**Valentine's Day.** "Good morrow ! 'tis St. Valentine's day," is the commencing line of one of the many pathetic old ditties which Ophelia sings in "Hamlet," when demented by the unkindness of her lover and the tragical death of her father. The commonly-received opinion is that the day was so called in honour of a saint of that name in the Roman Calendar, who suffered martyrdom in the third



century of the Christian era. The truth is, however, that the observances of the 14th of February, when the birds are supposed to mate, and when young people are accustomed to send or to receive letters or gifts in token of real or pretended affection, is much older than Christianity, and does not receive its current appellation from Valentine, or any other real or supposed saint in the Calendar. The festival was established in the Druidical period by the worshippers of the Sun, one of whose designations was *Bal an teine* (*b* pronounced as *v*), signifying in Gaelic the God or Lord of the Fire (from *Bal*, *Bel*, *Beal*, the Scriptural Baal, the classical Belus,) and *teine*, fire. The early warmth of the spring, which awakened nature from its wintry torpor, and disposed all living creatures, youths and maidens as well as the birds, to amorous thoughts, was emblemized by blazing torches carried by young people in religious processions. From the same idea of the stimulating and creative influence of the fire of amorous passion, Hymen, the god of marriage, is represented in sculpture and in poetry with a torch in his hand. The early Christians, while retaining the ancient Pagan idea of the day as one commemorative of reviving nature, strove to abolish the torch as an emblem, but only partially succeeded in so doing. Superstitious and popular observances take a long time in dying, and traces of the custom of torch-bearing, and other fiery celebrations on St. Valentine's day, continued to linger till the end of the eighteenth century in England and France, and possibly elsewhere. It is recorded in the *Gentleman's Magazine* (1779) that on St. Valentine's day in that year, at a "little obscure village in Kent, the girls from five or six to eighteen years of age assembled in a crowd, burning an uncouth effigy which they called a 'holy boy,' and which they had stolen from the boys; while in another part of the village the boys were burning another effigy, which they called an 'ivy girl,' and which they had stolen from the girls. Each burning was accompanied by acclamations, huzzas, and other noises. The narrator inquired the meaning of this ceremony from

the oldest people in the place, but could learn no more than that it had always been a sport at that season."

Nares quotes from Ducange and Roquefort passages which show that a similar custom to that of the little Kentish village prevailed in France. "According to the old custom," says Ducange, "*St. Valentine's day* was a movable festival, namely, the first Sunday in Lent, called also *Dominica de Brandonibus*, because boys used to carry about lighted torches, or *brandons*, on that day." "*Valentine*," says Roquefort, "means a future husband chosen for a girl on the day of the *brandons* or torches, and the girl so chosen was his *valentine*; and if he did not give her a present, or did not regale her before the Sunday of Mid-Lent, she burnt him in effigy in the shape of a bundle of straw, or of *sarment* (dried branches and faggots of the vine), as a token that they were formally released from all promises made on either side;" meaning that the fire had to undo what the fire had consecrated.

A remnant of this torch-burning or Druidical worship of the fire, in the early days of February, exists in Rome to this day.

In that city the conclusion of the Carnival consists in the Festa of the Mocoli, or "Lighted Tapers." Each person carries a *moccolo* lighted, and tries to blow out the taper of every one else. Along the Corso are heard, from sunset till eight o'clock, cries of "Senza moccolo! senza moccolo!" repeated in all the neighbouring streets, out of doors and indoors, at open balconies and windows. This takes place on the evening of Shrove Tuesday, sometimes, but not always, in the second week in February, according to the day on which Ash-Wednesday falls. Sometimes Shrove Tuesday is late in February, sometimes very early. The presumption is that in Rome, under the early Popes, some old pagan rite, engrafted on the Christian religion, found its modern manifestation in the Festival of the *Mocoli*.

**Varlet.** A rogue, a dishonest person, a term of con-

tempt or opprobrium, not always implying dishonesty. English philologists are generally, if not universally, content to consider this word as synonymous with *valet*, a male servant, and to find a common derivation for both. Shakspeare has both *valet* and *varlet*, but each in a different sense. The epithets which he conjoins with *varlet* are numerous; among the rest, "*varlets* vile," "dishonest *varlets*," "naughty *varlet*," "incontinent *varlet*," "brazen-faced *varlet*," "wicked *varlets*," &c. *Valet*, a body-servant, is from the French, but *varlet* is from the Keltic *meairle* or *meirle*, a thief, and *meairlich*, thievish, like a thief, with the aspirate *mhearlich* (*mh* pronounced as *v*—*varlich*), and with the substitution of *et* for the guttural *ich*, which the English cannot easily pronounce—*varlet*. The ancient poetical name of *merle*, the blackbird, was bestowed on that bird on account of his depredations among the cherries and other fruit-trees.

**Vassal.** A gentleman or minor noble yielding fealty and allegiance to a king or other superior. Shakspeare makes use of this word on twenty-two different occasions, as set forth in Mrs. Cowden Clarke's "Concordance," but generally, though not invariably, in a derogatory sense, as that not only of an inferior, but of a servant or slave:—"Oh, *vassal* miscreant!" "Lear;" "That shallow *vassal*," "Love's Labour Lost;" "Presumptuous *vassals*!" "Henry VI.;" "To call them wooden *vassals*," "Coriolanus;" "Leave thy lascivious *vassals*," "Antony and Cleopatra." This was not originally the sense of the word, which supposed gentle birth in the person to whom it was applied. Littré, who is less conversant with the Keltic and Gaelic than he ought to be as the author of the best etymological dictionary of the French language, has a glimmering of the true origin of the word, which he first derives from the Low Latin *vassus*, the servant of a prince among the Germans, and secondly from the Gaelic *uasal* of high birth, noble. The latter is the true derivation.

*Duine-wasal*, corrupted by the Lowland Scotch and English into *duni-wassail*, signifies a gentleman or nobleman.

**Vinewd.** Mouldy, musty, mildewed, rotten, decayed. Ajax in "Troilus and Cressida," calls the truculent and foul-tongued Thersites "a *vinewedst* (most *vinewed*, leaven," or "very mouldy yeast." The word is almost obsolete, and does not appear in many dictionaries. Such as insert it attempt no etymology. It appears to be derived from the Gaelic *fionag*, *fincach*, a mite bred of corruption in cheese or other decaying animal matter, and *fineagach*, mity, or abounding in mites.

**Voluble.** In "Othello," act ii. scene 1, Iago says of Cassio, whose ruin he is plotting, that he is "a knave very *voluble*; a pestilent, complete knave." Mr. Staunton remarks on this passage that Iago did not mean *fluent* in speech, as the word now signifies, but fickle and inconstant; but gives no authority for the interpretation. He might, perhaps, have found the origin of the phrase in the Gaelic *foill*, deceit, treachery; *foilleir*, a deceiver, a cheat; *foillamhuil*, and in the Irish-Gaelic *foilleamhuil* (*foill-cavuil*), treacherous, a word which, if written phonetically by one ignorant of the rules of Gaelic orthography, might easily be mistaken for *voluble* by an English printer.

## W.

**Wannion.** "With a wannion" is a phrase often used by the Elizabethan dramatists, and has been accepted by all etymologists as signifying "with a curse or with a vengeance." Though this explanation meets the sense of all the passages in which it appears, it is but a conjecture which fails to show the origin of the word.

Come away! or I'll fetch thee with a *wannion*.—*Pericles*, act ii. scene 1.

Nares cites seven instances of its use by seventeenth-century writers, and thinks it is evidently derived from the Saxon *wanung*, detriment, or from *wanian*, to weep. But the sense of *wannion*, whatever it may be, is evidently



more emphatic than that which would be conveyed by such weak words as detriment or lamentation.

According to Mr. Thos. Wright, in his "Dictionary of Local and Obsolete English," "a wanger" is a Somersetshire word for "a blow," and "wank" a Leicestershire word for "a heavy blow." These seem related to each other, and both may be traced to the Gaelic *buain* (aspirated *bhuain*, pronounced *vuain*), to reap, to mow, to cut down; *buainaich*, to fell or cut down with one blow or stroke. In Fox's "Ecclesiastical History" the word is written *wanie*, which helps to confirm the Gaelic derivation from *bhuain*, synonymous with a "heavy blow" or at "one fell swoop," and easily resolvable into the accepted translation "with a vengeance."

**Warrior.** When Othello, after his return from his warlike expedition to Cyprus, addresses his gentle wife, Desdemona, as "his fair *warrior*," it is possible that he employs the word in a tenderly sportive sense, and that he transfers it from himself to her, as one whose love was the incentive to his warlike deeds. Mr. Staunton, in a note to the passage, "Othello," act ii., sc. i., quotes from Steevens, as if in approval, from the French poet Rousard, who frequently calls his mistresses *guerrières* :—

And, my *warrior*, my light shines in thy fair eyes.

Without disputing the probability that Shakspeare may have had this idea in his mind when he makes the joyous Othello salute his beautiful wife by this term, it may be permitted to doubt whether the epithet were not taken from the Keltic vernacular *urair*, which signifies young, gay, flourishing, fresh, beautiful; and whether a pun, such as Shakspeare often makes, was not intended between the Saxon and the Gaelic meanings of the word.

**Wawl**, to wail, to lament, to cry.

We came crying hither.

Thou knowest the first time that we smell the air

We *wawl* and cry.

*Lear*, act iv. scene 6.

From the Gaelic *guil*—the Lowland Scotch *gawl*—to howl, to cry loudly, with the change of *g* into *w*, as seen in *war* for *guerre*, and many other words adopted by the English from the Gaelic.

**Wearish, Weerish, Wersh.** Nares defines this word, spelled in three ways, as "small, weak, shrunk." It is commonly used in Scotland, where it is spelled *wersh*, and signifies flavourless, tasteless, insipid.

A wretched *wearish* elfe with hollow eyes.

Spenser's *Faerie Queene*.

A crooked leg, a scrambling foot,

A tolerable face, a *wearish* hand.

Ford, *Love's Sacrifice*.

A little *wearish* man, and seeming to have but small strength.—North's *Plutarch*.

A kiss and a glass of water are but a *wersh* disjune.—Allan Ramsay's *Scots' Proverbs*.

Johnson derives *wearish* from the Saxon *wær*, a quagmire. Both the English *wearish* and the Scottish *wersh* are from the Gaelic *uireas*, poor, weak, worthless, tasteless.

**Welkin.** This word, which is usually held to signify the sky, heaven, and what in Biblical and non-scientific language was called the "firmament," is derived by all the English Dictionaries from the German or Saxon *wealcan*, to roll, or *wolke*, a cloud, and *wolkenhimmel*, a cloudy sky. Mr. Wedgwood suggests that "perhaps *wolke* may be from the German *wolle*, wool, from the woolly aspect of the clouds," and adds that "the *fleecy* clouds is an habitual metaphor, which is also to be found in Virgil."

Shakspeare uses *welkin* in a sense which does not imply cloudiness, as in "Midsummer Night's Dream," act iii. scene 2:—

The *starry welkin* cover thee anon

With drooping fog as black as Acheron.

Chaucer has "in all the *welkin* was no cloud," and Milton "from either end of heaven the *welkin* burns."

From these instances it is evident that *welkin* signified

the sky, but not evident that the word was derived from the clouds.

But the singular phrase "a *welkin* eye," as used by Shakspeare in the "Winter's Tale," when the jealous Leontes addresses his little son Mamilius, whose paternity he doubts, cannot be satisfactorily explained by the Saxon derivation from "the clouds." To get over this preliminary difficulty, all commentators seem to agree that in this sentence *welkin* means *blue* as the *welkin*, and that the father addressing the child, whom he would fain believe to be his own, but dares not on account of his overpowering jealousy, uses the word *welkin* to signify blue, like the clear sky.

Come, sir page !

Look on me with thy *welkin* eye, sweet villain !

Most dear'st ! my collop ! Can thy dam ?

Here the unextinguished affection of the father for the child is strongly apparent. He wishes to believe in him, calls him his "dearest," his "collop" (that is, his blossom, bud, or sprout), and asks him to look at him with his "*welkin* eye," and then asks again, "Can thy dam ?" i.e. can thy mother look at me with a *welkin* eye as thou canst ? If *welkin* means blue as the sky, it would follow that both the child and the mother had blue eyes, and that if one could look at him with such an eye, so could the other. But Leontes doubted the mother in spite of her blue eyes, if they *were* blue, and not grey or black, as they might have been for all that appears in the play. If "clear" as the sky, and not "blue" as the sky, be accepted as the true meaning of Shakspeare's epithet, the Saxon etymology from *wolken*, or the clouds, would have to be rejected. Possibly the true origin of the word in this sense may be the Gaelic *uile*, all, and *cean* (*kan*), love, favour, fondness, kindness ; whence *uile-cean*, the all-loving, the all-fond eye of the innocent child. Interpreted by this gloss, the passage would be—

Look at me with thy clear, certain, endearing, and all-loving eye.  
Can thy mother do as much ?

In the child's clear, innocent, and loving eye he refused to see uncertainty or falsehood, and implicitly relied on its truth and ingenuousness. In the mother's eye he had no such confidence, and hence the question, "Can thy dam?"

This suggestion is offered, undogmatically and simply, as one that merits consideration from all who would, if possible, extract light from the darker passages of a poet who always thought clearly and expressed himself plainly, and all whose seeming obscurities are due either to the printer or to our own ignorance of the colloquial language of his time. Another beautiful idea would spring from the word *welkin*, if *uile-cean* could be accepted as the true etymology, namely, that the *welkin* was the "all-loving" heavens, and so addressed and so considered by the earliest nations in the dawn of their religion and their poetry. Whatever hatred there might be on the earth, heaven was all-loving.

*Sky* in English did not originally signify heaven, the clear expanse without cloud, but cloud itself, or an excrescence upon the blue purity of the "firmament." Chaucer says:—

A certaine winde  
That blew so hideously and hie,  
That it ne lefte not a *skie*  
In all the *welkin* long and brode.

*House of Fame*, book iii.

And Gower also:—

All sodenly  
She passeth as it were a *skie*,  
All clene out of this ladie's sight.

*Confessio Amantis*.

From these and other passages that might be cited from the pre-Shakspearian poets, it is evident that *welkin* and *sky* were not synonymous, as they afterwards became, and that the word *welkin* had no reference to clouds, and that the phrase a "cloudy sky" was pleonastic.

**Whoobub.** The moderns spell this word *hubbub*, signifying a commotion, a disturbance, an outcry of one or many voices.

Had not the old man come in with a *whoobub* against his daughter



and the king's son, and scared my coughts from the chaff.—*Winter's Tale*, act iv. scene 3.

The Kymric *ub*, or *wb*, signifies an outcry, a howl. In Keltic *ub-ub*! is an interjection expressive of impatience at a disturbance of any kind.

**Woolvish.** According to a passage in the English translation of "Ulenspiegel," wolf is a provincial term for a husbandman's gown or frock.

This, said the maister, I meant that you should have made up by the russet gown; for a husbandman's gown is here called a *wolfe*.—*A rare jest of a man called Howleglasse*.

Nares doubts the authenticity of the word, but quotes from Shakspeare the epithet *woolvish*, as applied to a gown :—

Why in this *woolvish* gown should I stand here  
To beg of Hob and Dick  
The needless vouches (voices)?

*Coriolanus*, act ii. scene 3.

The first folio had *wolvish tongue*. Malone substituted *toge* or *toga*. The commentator in the Perkins folio, discovered by Mr. Collier, annotated it *wool-less togue*, and Mr. Staunton, thinking that the epithet may have been intended by Coriolanus to apply to the mob that surrounded him, suggested "wolvish throng." But the passage in *Howleglasse*, when taken in connection with the speech of Coriolanus, would seem to render it unlikely that the word had any reference whatever to the animal "wolf," though Nares urges in regard to it that the meaning is clearly, "Why do I stand here like a wolf in sheep's clothing?"

It should be remembered that Coriolanus was a *candidate* for the suffrages of the people, and as such was of necessity compelled to appear in the white gown or garment (*candidus*) from which the term candidate was derived. Of this garment he invariably speaks in terms of contempt, because it was the badge of his candidature, and gave notice to all men that he solicited their votes, which he was unwilling to do, and which he thought himself degraded in doing. The Senate having elected him Consul, he was informed that

he must speak to the people and assure himself of their confirmation of his dignity.

I do beseech you,  
Let me o'erleap that custom ; for I cannot  
Put on the *gown* ; stand naked, and entreat them  
For my wounds' sake to give their suffrages.  
Please you that I may have this thing !

Act ii. scene 2.

Again in the next scene, after having humiliated himself as he thought, and received the people's vote, and having to repair to the Senate, he asks of Menenius,—

May I change these *garments* ?

That is, the white garment, the gown or toga, whichever it was, in which custom compelled him to appear on the occasion. His enemy, Brutus, in the same scene, remarks after Coriolanus has quitted the Forum,—

With a proud heart he wore his humble *weed*.

All these passages prove that "gown" was the correct reading, but none of them throws any light on the meaning of the epithet *woolvisk* or *wolfish*. That it has no reference to the animal *wolf* is evident ; and that it can have no reference to *wool*, supposing that the gown, toga, garment, robe, or weed was formed of that material, is almost equally clear. The contemptuous terms in which Coriolanus invariably mentioned the dress which it was incumbent on the candidate to wear, were due to its symbolical meaning as the garb of supplication ; the livery of one asking advancement from the votes of a mob which he despised ; the walking advertisement of his own merits as one deserving of the favours which he solicited, and which, in his own mind, he thought should be bestowed upon him without the asking ; a kind of notification that, were it put into words, might signify,—"Be it known to all men, that the wearer of this garment humbly solicits your vote and patronage." Such a notification would be revolting to the proud aristocratic spirit of the hero, and that some such feeling filled the mind of Coriolanus is evident,

expressed as it was in all the speeches in which the objectionable dress was mentioned.

That *wolfish* was a depreciatory epithet is palpable ; but how it could be applied to any garment that was not made of a wolf's skin—which the white robe of a candidate was not and could not be—is not explicable in any language except that spoken in England before the Saxon era. In Keltic, *uile* signifies all, and *fios*, a notification. Thus the Anglicized *wolfish* may be derivable from *uile-fios*, and *uile-fiosd*, an advertisement, a notification. Read by this gloss, the incomprehensible *wolfish* becomes intelligible, and entirely agrees with the fine spirit of disgust and shame with which the haughty Coriolanus was inspired when, his reluctant appearance as a candidate being over, he inquired, with a sense of relief and freedom before him, " May I change these garments ? "

**Wreak.** This word, at the present time, is always used as a verb, and associated with the idea of vengeance. In the time of Shakspeare, however, it was used both as a noun and an adjective :—

If thou hast  
A heart of *wreak* in thee that will revenge  
Thine own particular wrongs.  
*Coriolanus*, act iv. scene 5.

Jove, in the tempest of his wrathful mood,  
Poured down his *wreaks* upon my wretched head.  
*Mirror for Magistrates*.

Shall we be thus afflicted in his *wreaks*,  
His fits, his frenzy, and his bitterness ?  
*Titus Andronicus*, act iv. scene 4.

Fortune, mine avowed foe,  
Her wrathful *wreaks* themselves do now alloy.  
*Spenser*.

Working *wreakful* vengeance.  
*Titus Andronicus*, act v. scene 2.

The root of *wreak*, pure and simple, without qualification, is the Gaelic *reachd*, which means justice ; that may or may not mean what has been called " the wild justice

of revenge." In losing its substantive and adjectival sense in modern English, the word, as a verb, has come to signify vengeance as well as justice, which was not its original meaning.

The principle among the early nations less civilized than the Gaelic Druids was that set forth by Moses in the Pentateuch—"an eye for an eye," "a tooth for a tooth," "whoso sheddeth man's blood, by man shall his blood be shed." This principle, contrary to the inculcations of Christianity, and which has not yet been wholly abolished in Christendom, led to the addition of vengeance as a necessary adjunct to *wreak*, which signified judgment only, without any reference to vengeance.

## Y.

**Yare.** Ready active, sharp, prompt, alert ; a nearly obsolete word ; still occasionally used by sea-faring men, but common in the seventeenth century :—

If you have occasion to use me for your own hand, you shall find me *yare*.—*Measure for Measure*, act iv. scene 2.

The silken tackles

Swell with the touches of those flower-soft hands  
That *yarely* frame the office.

*Antony and Cleopatra*, act ii. scene 2.

This word is derived by Nares from the Anglo-Saxon *gearwe*, paratus, but is in reality from the far more ancient Gaelic *geur*, sharp, acute, attentive, which, with the aspiration, became *gheur*, the *g* silent, or sounded as *y*. This change was common, as in the word *gate* (pronounced and written *yate*), as in Spenser's "Shepherd's Kalendar :"—

And if the chance come when I am abroad,  
Sperre (fasten) the *yate* fast, for fear of fraud.

**Yaughan.** The Gravedigger, in the last act of "Hamlet," scene 1, says to his fellow-clown ;—

Go, get thee to *Yaughan* ; fetch me a stoup of liquor.

*Yaughan*, at first glance, is a puzzling word, and evi-



dently a misprint. Mr. Staunton says, "Whether by *Yaughan* a man or a place is meant, or whether the word is a corruption, I am not qualified to determine. Mr. Collier once conjectured that it might be a misunderstood stage direction for the First Clown to *yawn*. The commentator in the famous Perkins folio suggests *yon*, which emendation Mr. Collier adopted."

It is highly probable that the correction is right. When the First Clown asks who builds stronger than the mason, the shipwright or the carpenter? and the Second Clown cannot tell, the First Clown rejoins: "When you are asked this question next, say 'a gravemaker,' for the *houses* that he makes last till Doomsday." And then, still apparently talking of houses, he says, "Go, get thee to *Yaughan* (or *yon*), and fetch me a stoup of liquor." *Yon* house, to which he may be supposed to have pointed, was evidently a public-house. It may be noted, however, that the Clown never reappeared with the liquor, as he possibly found the attractions of *yon* too strong for him.

*Yon* is a Gaelic word, from *ion* [the Keltic languages, with the exception of the Welsh, have no *y* in their alphabet], and signifies either a place, or *that* place. Go *yon*, is to go to that place. In the same language, *ionad* signifies a sanctuary, the place of refuge; and *ionadh*? whither? to what place?

*Yon* is obsolescent in modern English, and has been superseded in favour of *yonder*, now more commonly used. *Yon*, signifying either *that*, or that *place*, is still current in Scottish parlance—which Mr. Ruskin, describes "as the sweetest, subtlest, richest, most musical of all the living dialects of Europe."

**Yerk.** To kick out behind, like an angry or unmanageable horse:—

While their wounded steeds  
Fret, fetlock deep in gore, and with wild rage  
*Yerk* out their armed heels at their dead masters.

*Henry V., act iv. scene 7.*

They flirt, they *yerk*, and backward fling,  
As though the devil in their heels had been.

Drayton, *Mooncalf*.

The word is supposed to be synonymous with *jerk*, though *jerk* is a rapid motion of any kind, not necessarily with the heels, as in Marston's *Satires*, quoted by Nares:—

*Yerking* him with my satiric whip.

The word in this sense also occurs in Spenser's "*Faerie Queene*:"—

Scorn, who having in her hand a whip,  
Her therewith *yirks*.

In the sense of kicking like a horse, the word is probably derivable from the Gaelic *deire* (pronounced *jeire*), behind; and *deirich*, to move violently hindwards.

THE END.

## LIST OF SUBSCRIBERS.

---

- |   |   |
|---|---|
| <p>*Albany, H.R.H. The Duke of.<br/>         Allen, G. M., Esq.<br/>         Arnold, Edwin, Esq.</p> <p>Barrett, Wilson, Esq.<br/>         Bartholomew, Mrs. Mounsey.<br/>         Bartlett, F. A., Esq., New York.<br/>         Bickerdyke, John, Esq., M.A.<br/>         Black, Wm., Esq.<br/>         Blackwood and Sons, Edinburgh<br/>             (2 copies).<br/>         Borthwick, Sir Algermon, Bart.,<br/>             M.P.<br/>         Boston Public Library, U.S.A.<br/>         Bright, Rev. J. S., Dorking.<br/>         Brown, Colin Rae, Esq.<br/>         Brown, J. B., Esq., Selkirk.<br/>         *Buccleuch, His Grace the Duke<br/>             of (2 copies).</p> <p>Caird, Sir James,<br/>         Chatto, Andrew, Esq.<br/>         Church, Col. G. Earle<br/>         Clifton Shakespeare Society.<br/>         Coleridge, Rt. Hon. Lord.<br/>         *Collier, John Payne, Esq., F.S.A.<br/>         Corelli, Marie, Miss.<br/>         Cornish Brothers, Messrs.<br/>         Coutts, The Baroness Burdett (2<br/>             copies).<br/>         Crawford, J. G., Esq.</p> <p>Davies, E. E., Esq.<br/>         Derby, The Rt. Hon. the Earl of.</p> | <p>Devonshire, His Grace the Duke<br/>             of.<br/>         Dixon, J. M., Esq.<br/>         Donaldson, Prof., Principal of the<br/>             University of St. Andrew's.<br/>         D'Orsey, Rev. Alex. J. D.<br/>         Douglas and Foulis, Messrs.<br/>         Dutton, F. H., Esq.</p> <p>Elder, A. L., Esq.<br/>         Ellis, Joseph, Esq., Brighton.</p> <p>Faed, Thos., Esq., R.A.<br/>         Field, Cyrus, Esq., New York.<br/>         Findlay, J. R., Esq., <i>Scotsman</i><br/>             Office, Edinburgh.<br/>         Flower, C. E., Esq., Stratford-<br/>             upon-Avon.<br/>         Frederickson, C. W., Esq.<br/>         Furness, H. H., Esq., Phila-<br/>             delphia.</p> <p>George, Wm., &amp; Sons, Bristol (2<br/>             copies).<br/>         Gibbs, Richard, Esq.<br/>         Gilbert, Sir John, R.A. (2 copies).<br/>         Girling, W. B., Esq.<br/>         Gladstone, Rt. Hon. W. E., M.P.<br/>         Glasgow University Library.<br/>         Grain, J. H., Esq.<br/>         Gray, G. J., Esq.<br/>         Guildhall Library.</p> <p>Hall, S. C., Esq., F.S.A.</p> |
|---|---|

- Hartington, The Most Noble the Marquis of.  
 Hawkes, Geo., Esq., F.R.S.-L., F.R.H.S.  
 Hazlitt, Wm., Esq., Registrar in Bankruptcy.  
 Hedderwick, Jas., Esq., LL.D., Glasgow.  
 Hepburn, Robert, Esq.  
 Higgins, Dr. C. H. (2 copies).  
 Hodges, Figgis, and Co., Messrs., Dublin.  
 Holden, Adam, Esq.  
 Hood, Archibald, Esq., Cardiff.
- Irving, Henry, Esq., Lyceum Theatre.
- Jackson, James, Esq.  
 Jennings, L. J., Esq., M.P.
- Lawson, E. L., Esq.  
 Lawson, M. W., Esq.  
 Leary, the Rev. Dr.  
 Leathes, Fredc. M.  
 Lehmann, Fredk., Esq.  
 Levy, J. M., Esq.  
 Lubbock, Sir John, Bart., M.P.  
 Lucy, H. W., Esq.
- Macarthy, Justin, Esq., M.P.  
 MacBrayne, David, Esq., Glasgow.  
 Macdonald, Rt. Hon. Sir J. A., Bart., Ottawa.  
 \*McGregor, P. Comyn, Esq.  
 Mackay, David, Esq., Kilmar-nock.  
 Mackay, John, Esq., Ben Reay.  
 Mackay, John, Esq., C.E., Hereford (2 copies).
- Mackay, Lieut.-Col. Forbes, Edinburgh.  
 Mackay, Wm., Esq., Inverness.  
 Mackinnon, Lachlan, Esq., Skye.  
 Mackinnon, W., Esq., Ballin-kyll.  
 Mackinnon, W. A., Esq., Surgeon-General.  
 \*Macpherson, Cluny, Esq., Kin-gussie.  
 Macpherson, The Hon. Sir D., K.C.M.G., Toronto.  
 Magrath, J. G., Esq.  
 Manchester, His Grace the Duke of.  
 Martin, Sir Theodore.  
 Martin, Lady Theodore.  
 Matheson, The Lady, Stornaway Castle.  
 Maybank, J. T., Esq., Dorking.  
 Mitchell Library, Glasgow.  
 Morfit, Miss.  
 Morfit, Dr. Campbell.  
 \*Morley, Samuel, M.P.  
 Morris, J., Esq., of Ashurst, Morris, Crisp, & Co.  
 Morris, Lewis, Esq.  
 Morrison, Alfred, Esq. (6 copies).  
 Muntz, P. H., Esq., M.P.
- Napier and Etttrick, Rt. Hon. Lord.  
 Nicholls, G. W., Esq.  
 Nicoll, Donald, Esq., J.P.
- Otway, Sir Arthur J., Bart., M.P.  
 O'Dwyer, A. Vigers, Esq.
- Petter, G. W., Esq., Messrs. Cassell & Co.



- |   |  |
|---|--|
| Phillipps, J. O. Halliwell, Esq.,<br>F.S.A., F.R.S. | Stephen, Sir George, Bart. (5<br>copies).                      |
| Pike, Luke Owen, Esq., B.A.                         | Stevenson, George Robert, Esq.,<br>Glen Caladh, Kyles of Bute. |
| Pryme, Chas. de la, Esq.                            | *Stratton, Th., Esq., M.D.                                     |
| Quaritch, Bernard, Esq.                             |  |
| Rae, Jas., Esq.                                     | Tanner, Dr.  |
| Ramsay, Dr., F. W.                                  | Tennyson, Rt. Hon. Lord.                                       |
| Reay, Rt. Hon. Lord (2 copies).                     | Timmins, Samuel, Esq., F.S.A.,<br>Birmingham.                  |
| Reece, Mrs. Robert.                                 | Trübner, Messrs., and Co. (5<br>copies).                       |
| Reeves, W., Esq.                                    | Tucker, W. W., Esq.  |
| Reform Club Library.                                |  |
| Richardson, Dr. Benjamin Ward.                      | Ure, George, Esq.  |
| Rose, Sir John, Bart.                               |  |
| Rosebery, Rt. Hon. the Earl of.                     | Vyver, Miss Bertha de.   |
| Routledge, George, Esq.                             |  |
| Russell, Chas. H., Esq.                             | Walter, J., Esq., Bearwood,<br>Berks.                          |
| Russell, Henry, Esq., Boulogne-<br>sur-Mer.         | Watkin, Sir E. W., Bart., M.P.                                 |
| *Shaen, Wm., Esq.                                   | *Waveney, Rt. Hon. Lord.                                       |
| Sinclair, Sir J. G. T., Bart.                       | Whitham, J., Esq.  |
| Smith, I. R. Esq.                                   | *Wilson, Sir Erasmus, F.R.S.                                   |
| Smith, B. Leigh, Esq. (5 copies).                   | Wolseley, Rt. Hon. Viscount.                                   |
| Smith, George, Esq.                                 | Wolverton, Rt. Hon. Lord.                                      |
| *Smith, Jas., Esq., Glasgow.                        | Wright, Rev. W. Aldis, Cam-<br>bridge.                         |
| Smith, Rt. Hon. W. H., M.P.                         | Wylie, Jas. L., Esq., Camilla<br>Lacey, Dorking.               |
| Sneddon, David, Esq., Kilmar-<br>nock.              |  |
| Southesk, Rt. Hon. the Earl of.                     | Yeatman, J. Pym, Esq.  |
| Spalding, Samuel, Esq., F.S.A.                      |  |
| Stanhope, Rt. Hon. E., M.P.                         |  |

NOTE.—The noblemen and gentlemen whose names are marked with an asterisk (\*) have died since the prospectuses of this volume were first issued.



*A Catalogue of American and Foreign Books Published or Imported by MESSRS. SAMPSON LOW & CO. can be had on application.*

*Crown Buildings, 188, Fleet Street, London,  
October, 1886.*

## A Selection from the List of Books

PUBLISHED BY

SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON.

### ALPHABETICAL LIST.

- ABBOTT (C. C.)** *Poetquissings Chronicle: Upland and Meadow.* 10s. 6d.  
*About Some Fellows.* By an ETON BOY, Author of "A Day of my Life." Cloth limp, square 16mo, 2s. 6d.  
**Adams (C. K.)** *Manual of Historical Literature.* Cr. 8vo, 12s. 6d.  
**Alcott (Louisa M.)** *Joe's Boys.* 5s.  
——— *Lulu's Library.* 3s. 6d.  
——— *Old-Fashioned Thanksgiving Day.* 3s. 6d.  
——— *Proverb Stories.* 16mo, 3s. 6d.  
——— *Spinning-Wheel Stories.* 16mo, 5s.  
——— See also "Rose Library."  
**Alden (W. L.)** *Adventures of Jimmy Brown, written by himself.* Illustrated. Small crown 8vo, cloth, 2s. 6d.  
**Aldrich (T. B.)** *Friar Jerome's Beautiful Book, &c.* Very choicely printed on hand-made paper, parchment cover, 3s. 6d.  
——— *Poetical Works. Édition de luxe.* 8vo, 21s.  
**Alford (Lady Marian)** *Needlework as Art.* With over 100 Woodcuts, Photographures, &c. Royal 8vo, 42s.; large paper, 84s.  
**Amateur Angler's Days in Dove Dale: Three Weeks' Holiday** in July and August, 1884. By E. M. Printed by Whittingham, at the Chiswick Press. Cloth gilt, 1s. 6d.; fancy boards, 1s.  
**American Men of Letters.** Thoreau, Irving, Webster. 2s. 6d. each.  
**Andersen.** *Fairy Tales.* With over 500 Illustrations by Scandinavian Artists. 6s. per vol.  
**Anderson (W.)** *Pictorial Arts of Japan.* With 80 full-page and other Plates, 16 of them in Colours. Large imp. 4to, 8l. 8s. (in four folio parts, 2l. 2s. each); Artist's Proofs, 12l. 12s.

- Angler's Strange Experiences (An).* By COTSWOLD ISYS. With numerous Illustrations, 4to, 5s. New Edition, 3s. 6d.
- Angling.* See Amateur, "British Fisheries," "Cutcliffe," "Halford," "Hamilton," "Martin," "Orvis," "Pennell," "Pritt," "Stevens," "Theakston," "Walton," "Wells," and "Willis-Bund."
- Arnold (Edwin) Birthday Book.* 4s. 6d.
- Art Education.* See "Biographies of Great Artists," "Illustrated Text Books," "Molleit's Dictionary."
- Artists at Home.* Photographed by J. P. MAYALL, and reproduced in Facsimile. Letterpress by F. G. STEPHENS. Imp. folio, 42s.
- Audsley (G. A.) Ornamental Arts of Japan.* 90 Plates, 74 in Colours and Gold, with General and Descriptive Text. 2 vols., folio, £15 15s.; in specially designed leather, 23l. 2s.
- *The Art of Chromo-Lithography.* Coloured Plates and Text. Folio, 63s.
- Auerbach (B.) Brigitta.* (B. Tauchnitz Collection.) 2s.
- *On the Heights.* 3 vols., 6s.
- *Spinoza.* 2 vols., 18mo, 4s.

*BALDWIN (J.) Story of Siegfried.* 6s.

- *Story of Roland.* Crown 8vo, 6s.
- Barlow (Alfred) Weaving by Hand and by Power.* With several hundred Illustrations. Third Edition, royal 8vo, 1l. 5s.
- Barrow (J.) Mountain Ascents in Cumberland and Westmoreland.* 7s. 6d.
- Bassett (F. S.) Legends and Superstitions of the Sea and of Sailors.* 7s. 6d.

### THE BAYARD SERIES.

Edited by the late J. HAIN FRISWELL.

Comprising Pleasure Books of Literature produced in the Choicest Style as Companionable Volumes at Home and Abroad.

"We can hardly imagine better books for boys to read or for men to ponder over."—*Times*.

Price 2s. 6d. each Volume, complete in itself, flexible cloth extra, gilt edges, with silk Headbands and Registers.

- |  |   |
|--|---|
| The Story of the Chevalier Bayard.                           | Abdallah; or, The Four Leaves.                    |
| By M. De Berville.   | By Edouard Laboullaye.                            |
| De Joinville's St. Louis, King of France.                    | Table-Talk and Opinions of Napoleon Buonaparte.   |
| The Essays of Abraham Cowley, including all his Prose Works. | Vathek: An Oriental Romance. By William Beckford. |



*Bayard Series (continued) :—*

- |  |  |
|--|--|
| Words of Wellington : Maxims and Opinions of the Great Duke.   | Ballad Poetry of the Affections. By Robert Buchanan.   |
| Dr. Johnson's Rasselas, Prince of Abyssinia. With Notes.   | The King and the Commons. A Selection of Cavalier and Puritan Songs. Edited by Professor Morley. |
| Hazlitt's Round Table. With Biographical Introduction.   | Essays in Mosaic. By Thos. Ballantyne.   |
| The Religio Medici, Hydriotaphia, and the Letter to a Friend. By Sir Thomas Browne, Knt.   | My Uncle Toby; his Story and his Friends. Edited by P. Fitzgerald.                               |
| Coleridge's Christabel, and other Imaginative Poems. With Preface by Algernon C. Swinburne.  | Reflections; or, Moral Sentences and Maxims of the Duke de la Rochefoucauld.                     |
| Lord Chesterfield's Letters, Sentences, and Maxims. With Introduction by the Editor, and Essay on Chesterfield by M. de Ste.-Beuve, of the French Academy. | Socrates: Memoirs for English Readers from Xenophon's Memorabilia. By Edw. Leven.                |
|  | Prince Albert's Golden Precepts.   |

*A Case containing 12 Volumes, price 31s. 6d.; or the Case separately, price 3s. 6d.*

*Behnke and Browne. Child's Voice. Small 8vo, 3s. 6d.*

*Beyschlag. Female Costume Figures of various Centuries. 12 designs in portfolio, imperial. 21s.*

*Bickersteth (Bishop E. H.) The Clergyman in his Home. Small post 8vo, 1s.*

*— Evangelical Churchmanship and Evangelical Eclecticism. 8vo, 1s.*

*— From Year to Year: Original Poetical Pieces. Small post 8vo, 3s. 6d.; roan, 6s. and 5s.; calf or morocco, 10s. 6d.*

*— Hymnal Companion to the Book of Common Prayer. May be had in various styles and bindings from 1d. to 31s. 6d. Price List and Prospectus will be forwarded on application.*

*— The Master's Home-Call; or, Brief Memorials of Alice Frances Bickersteth. 20th Thousand. 32mo, cloth gilt, 1s.*

*— The Master's Will. A Funeral Sermon preached on the Death of Mrs. S. Gurney Buxton. Sewn, 6d.; cloth gilt, 1s.*

*— The Reef, and other Parables. Crown 8vo, 2s. 6d.*

*— The Shadow of the Rock. A Selection of Religious Poetry. 18mo, cloth extra, 2s. 6d.*

*— The Shadowed Home and the Light Beyond. New Edition, crown 8vo, cloth extra, 5s.*

*Biographies of the Great Artists (Illustrated).* Crown 8vo, emblematical binding, 3s. 6d. per volume, except where the price is given.

- |   |                                       |
|---|---------------------------------------|
| Claude Lorrain.                         | Mantegna and Francia.                 |
| Correggio, by M. E. Heaton, 2s. 6d.     | Meissonier, by J. W. Mollett, 2s. 6d. |
| Della Robbia and Cellini, 2s. 6d.       | Michelangelo Buonarroti, by Clément.  |
| Albrecht Dürer, by R. F. Heath.         | Murillo, by Ellen E. Minor, 2s. 6d.   |
| Figure Painters of Holland.             | Overbeck, by J. B. Atkinson.          |
| Fra Angelico, Masaccio, and Botticelli. | Raphael, by N. D'Anvers.              |
| Fra Bartolommeo, Albertinelli, and      | Rembrandt, by J. W. Mollett.          |
| Andrea del Sarto.                       | Reynolds, by F. S. Pulling.           |
| Gainsborough and Constable.             | Rubens, by C. W. Kett.                |
| Ghiberti and Donatello, 2s. 6d.         | Tintoretto, by W. R. Oslar.           |
| Giotto, by Harry Quilter.               | Titian, by R. F. Heath.               |
| Hans Holbein, by Joseph Cundall.        | Turner, by Cosmo Monkhouse.           |
| Hogarth, by Austin Dobson.              | Vandyck and Hals, by P. R.            |
| Landseer, by F. G. Stevens.             | Head.                                 |
| Lawrence and Romney, by Lord            | Velasquez, by E. Stowe.               |
| Ronald Gower, 2s. 6d.                   | Vernet and Delaroche, by J. Rees.     |
| Leonardo da Vinci.                      | Watteau, by J. W. Mollett, 2s. 6d.    |
| Little Masters of Germany, by W.        | Wilkie, by J. W. Mollett.             |
| B. Scott.                               |                                       |

*Bird (F. J.) American Practical Dyer's Companion.* 8vo, 42s.

*Bird (H. E.) Chess Practice.* 8vo, 2s. 6d.

*Black (Robert) Horse Racing in France.* 14s.

*Black (Wm.) Novels.* See "Low's Standard Library."

*Blackburn (Charles F.) Hints on Catalogue Titles and Index*  
Entries, with a Vocabulary of Terms and Abbreviations, chiefly from  
Foreign Catalogues. Royal 8vo, 14s.

*Blackburn (Henry) Breton Folk.* With 171 Illust. by RANDOLPH  
CALDECOTT. Imperial 8vo, gilt edges, 21s.; plainer binding, 10s. 6d.  
— *Pyrenees.* With 100 Illustrations by GUSTAVE DORÉ,  
corrected to 1831. Crown 8vo, 7s. 6d. See also CALDECOTT.

*Blackmore (R. D.) Lorna Doone. Edition de luxe.* Crown 4to,  
very numerous Illustrations, cloth, gilt edges, 31s. 6d.; parchment,  
uncut, top gilt, 35s.; new issue, plainer, 21s.; small post 8vo, 6s.

— *Novels.* See "Low's Standard Library."

*Blaikie (William) How to get Strong and how to Stay so.*  
Rational, Physical, Gymnastic, &c., Exercises. Illust., sm. post 8vo, 5s.

— *Sound Bodies for our Boys and Girls.* 16mo, 2s. 6d.

*Bonwick. British Colonies.* Asia, 1s.; Africa, 1s.; America,  
1s.; Australasia, 1s. One vol., 5s.

*Bosanquet (Rev. C.) Blossoms from the King's Garden : Sermons*  
for Children. 2nd Edition, small post 8vo, cloth extra, 6s.

— *Jehoshaphat ; or, Sunlight and Clouds.* 1s.

- Boulton (Major) North-West Rebellion in Canada.* 9s.  
*Boussenard (L.) Crusoes of Guiana.* Illustrated. 5s.  
 ——— *Gold-seekers, a Sequel.* Illustrated. 16mo, 5s.  
*Bowker (R. R.) Copyright: its Law and its Literature.* 15s.  
*Boyesen (F.) Story of Norway.* 7s. 6d.  
*Boy's Froissart. King Arthur. Mabinogion. Percy.* See LANIER.  
*Bradshaw (J.) New Zealand as it is.* 8vo, 12s. 6d.  
*Brassey (Lady) Tahiti.* With 31 Autotype Illustrations after Photos. by Colonel STUART-WORTLEY. Fcap. 4to. 21s.  
*Bright (John) Public Letters.* Crown 8vo, 7s. 6d.  
*Brisse (Baron) Ménus (366).* A *ménu*, in French and English, for every Day in the Year. Translated by Mrs. MATTHEW CLARKE and Edition. Crown 8vo, 5s.  
*British Fisheries Directory, 1883-84.* Small 8vo, 2s. 6d.  
*Brittany.* See BLACKBURN.  
*Britons in Brittany.* By G. H. F. 2s. 6d.  
*Brown. Life and Letters of John Brown, Liberator of Kansas, and Martyr of Virginia.* By F. B. SANBORN. Illustrated. 8vo, 12s. 6d.  
*Browne (G. Lennox) Voice Use and Stimulants.* Sm. 8vo, 3s. 6d.  
 ——— and Behnke (Emil) *Voice, Song, and Speech.* Illustrated, 3rd Edition, medium 8vo, 15s.  
*Bryant (W. C.) and Gay (S. H.) History of the United States.* 4 vols., royal 8vo, profusely Illustrated, 60s.  
*Bryce (Rev. Professor) Manitoba.* With Illustrations and Maps. Crown 8vo, 7s. 6d.  
*Bunyan's Pilgrim's Progress.* With 138 original Woodcuts. Small post 8vo, cloth gilt, 2s. 6d.; gilt edges, 3s.  
*Burnaby (Capt.) On Horseback through Asia Minor.* 2 vols, 8vo, 38s. Cheaper Edition, 1 vol., crown 8vo, 10s. 6d.  
*Burnaby (Mrs. F.) High Alps in Winter; or, Mountaineering in Search of Health.* By Mrs. FRED BURNABY. With Portrait of the Authoress, Map, and other Illustrations. Handsome cloth, 14s.  
*Butler (W. F.) The Great Lone Land; an Account of the Red River Expedition, 1869-70.* New Edition, cr. 8vo, cloth extra, 7s. 6d.  
 ——— *Invasion of England, told twenty years after, by an Old Soldier.* Crown 8vo, 2s. 6d.  
 ——— *Red Cloud; or, the Solitary Sioux.* Imperial 16mo, numerous illustrations, gilt edges, 5s.  
 ——— *The Wild North Land; the Story of a Winter Journey with Dogs across Northern North America.* 8vo, 18s. Cr. 8vo, 7s. 6d.

**CADOGAN** (*Lady A.*) *Illustrated Games of Patience.*  
Twenty-four Diagrams in Colours, with Text. Fcap. 4to, 12s. 6d.

**Caldecott** (*Randolph*) *Memoir.* By HENRY BLACKBURN. With 170 (chiefly unpublished) Examples of the Artist's Work. 14s.; large paper, 21s.

**California.** See NORDHOFF.

**Cambridge Staircase** (*A*). By the Author of "A Day of my Life at Eton." Small crown 8vo, cloth, 2s. 6d.

**Cambridge Trifles; from an Undergraduate Pen.** By the Author of "A Day of my Life at Eton," &c. 16mo, cloth extra, 2s. 6d.

**Campbell** (*Lady Colin*) *Book of the Running Brook: and of Still Waters.* 5s.

**Canadian People: Short History.** Crown 8vo, 7s. 6d.

**Carleton** (*Will*) *Farm Ballads, Farm Festivals, and Farm Legends.* 1 vol., small post 8vo, 3s. 6d.

—— *City Ballads.* With Illustrations. 12s. 6d.

—— See also "Rose Library."

**Carnegie** (*A.*) *American Four-in-Hand in Britain.* Small 4to, illustrated, 10s. 6d. Popular Edition, 1s.

—— *Round the World.* 8vo, 10s. 6d.

—— *Triumphant Democracy.* 6s.; also 1s. 6d. and 1s.

**Chairman's Handbook** (*The*). By R. F. D. PALGRAVE, Clerk of the Table of the House of Commons. 5th Edition, 2s.

**Changed Cross** (*The*), and other Religious Poems. 16mo, 2s. 6d.; calf or morocco, 6s.

**Charities of London.** See Low's.

**Chattock** (*R. S.*) *Practical Notes on Etching.* 8vo, 10s. 6d.

**Chess.** See BIRD (H. E.).

**Children's Praises.** *Hymns for Sunday-Schools and Services.* Compiled by LOUISA H. H. TRISTRAM. 4d.

**Choice Editions of Choice Books.** 2s. 6d. each. Illustrated by C. W. COPE, R.A., T. CRESWICK, R.A., E. DUNCAN, BIRKET FOSTER, J. C. HORSLEY, A.R.A., G. HICKS, R. REDGRAVE, R.A., C. STONEHOUSE, F. TAYLER, G. THOMAS, H. J. TOWNSEND, E. H. WEHNERT, HARRISON WEIR, &c.

Bloomfield's Farmer's Boy.

Campbell's Pleasures of Hope.

Coleridge's Ancient Mariner.

Goldsmith's Deserted Village.

Goldsmith's Vicar of Wakefield.

Gray's Elegy in a Churchyard.

Keat's Eve of St. Agnes.

Milton's L'Allegro.

Poetry of Nature. Harrison Weir.

Rogers' (Sam.) Pleasures of Memory.

Shakespeare's Songs and Sonnets.

Tennyson's May Queen.

Elizabethan Poets.

Wordsworth's Pastoral Poems.

"Such works are a glorious beatification for a poet."—*Athenæum*.



- Christ in Song.* By PHILIP SCHAFF. New Ed., gilt edges, 6s.  
*Chromo-Lithography.* See AUDSLEY.  
*Collingwood (Harry) Under the Meteor Flag.* The Log of a Midshipman. Illustrated, small post 8vo, gilt, 6s.; plainer, 5s.  
 ——— *The Voyage of the "Aurora."* Illustrated, small post 8vo, gilt, 6s.; plainer, 5s.  
*Composers.* See "Great Musicians."  
*Cook (Dutton) Book of the Play.* New Edition. 1 vol., 3s. 6d.  
 ——— *On the Stage: Studies of Theatrical History and the Actor's Art.* 2 vols., 8vo, cloth, 24s.  
*Cowen (Jos., M.P.) Life and Speeches.* By MAJOR JONES. 8vo, 14s.  
*Cozzens (F.) American Yachts.* 27 Plates, 22 x 28 inches. Proofs, 21l.; Artist's Proofs, 31l. 10s.  
*Crown Prince of Germany: a Diary.* 7s. 6d.  
*Cundall (Joseph) Annals of the Life and Work of Shakespeare.* With a List of Early Editions. 3s. 6d.; large paper, 5s.  
*Cushing (W.) Initials and Pseudonyms: a Dictionary of Literary Disguises.* Large 8vo, top edge gilt, 21s.  
*Custer (E. B.) Boots and Saddles. Life in Dakota with General Custer.* Crown 8vo, 8s. 6d.  
*Cutcliffe (H. C.) Trout Fishing in Rapid Streams.* Cr. 8vo, 3s. 6d.

- DANVERS (N.) An Elementary History of Art.* Crown 8vo, 10s. 6d.  
 ——— *Elementary History of Music.* Crown 8vo, 2s. 6d.  
 ——— *Handbooks of Elementary Art—Architecture; Sculpture; Old Masters; Modern Painting.* Crown 8vo, 3s. 6d. each.  
*Davis (Clement) Modern Whist.* 4s.  
*Davis (C. T.) Manufacture of Bricks, Tiles, Terra-Cotta, &c.* Illustrated. 8vo, 25s.  
 ——— *Manufacture of Leather.* With many Illustrations. 52s. 6d.  
 ——— *Manufacture of Paper.* 28s.  
*Dawidowsky (F.) Glue, Gelatine, Isinglass, Cements, &c.* 8vo, 12s. 6d.  
*Day of My Life (A); or, Every-Day Experiences at Eton.* By an ETON BOY. 16mo, cloth extra, 2s. 6d.  
*Day's Collaçon: an Encyclopædia of Prose Quotations.* Imperial 8vo, cloth, 31s. 6d.  
*Decoration.* Vols. II. to XI. New Series, folio, 7s. 6d. each.

*Dogs in Disease: their Management and Treatment.* By ASH-MONT. Crown 8vo, 7s. 6d.

*Donnelly (Ignatius) Atlantis; or, the Antediluvian World.* 7th Edition, crown 8vo, 12s. 6d.

— *Ragnarok: The Age of Fire and Gravel.* Illustrated, crown 8vo, 12s. 6d.

*Dort (Gustave) Life and Reminiscences.* By BLANCHE ROOSEVELT. With numerous Illustrations from the Artist's previously unpublished Drawings. Medium 8vo, 24s.

*Dougall (James Dalsiel) Shooting: its Appliances, Practice, and Purpose.* New Edition, revised with additions. Crown 8vo, 7s. 6d.

"The book is admirable in every way. . . . We wish it every success."—*Globe*.

"A very complete treatise. . . . Likely to take high rank as an authority on shooting."—*Daily News*.

*Drama.* See COOK (DUTTON).

*Dyeing.* See BIRD (F. J.).

*Dunn (J. R.) Massacres of the Mountains: Indian Wars of the Far West.* 21s.

*Duprè (Giovanni).* By H. S. FRIEZE. With Dialogues on Art by AUGUSTO CONTI. 7s. 6d.

## EDUCATIONAL List and Directory for 1886-87. 5s.

*Educational Works* published in Great Britain. A Classified Catalogue. Second Edition, 8vo, cloth extra, 5s.

*Egypt.* See "Foreign Countries."

*Eight Months on the Gran Chaco of the Argentine Republic.* 8vo, 8s. 6d.

*Electricity.* See GORDON.

*Elliott (H. W.) An Arctic Province: Alaska and the Seal Islands.* Illustrated from Drawings; also with maps. 16s.

*Ellis (W.) Royal Jubilees of England.* 3s. 6d.

*Emerson (Dr. P. H.) and Goodall. Life and Landscape on the Norfolk Broads.* Plates 12 x 8 inches (before publication, 105s.), 126s.

*Emerson (R. W.) Life.* By G. W. COOKE. Crown 8vo, 8s. 6d.

*English Catalogue of Books.* Vol. III., 1872—1880. Royal 8vo, half-morocco, 42s. See also "Index."

*English Etchings.* A Periodical published Quarterly. 3s. 6d.

*English Philosophers.* Edited by E. B. IVAN MÜLLER, M.A.

A series intended to give a concise view of the works and lives of English thinkers. Crown 8vo volumes of 180 or 200 pp., price 3s. 6d. each.

|   |   |
|---|---|
| Francis Bacon, by Thomas Fowler.        | * John Stuart Mill, by Miss Helen Taylor.       |
| Hamilton, by W. H. S. Monck.            | Shaftesbury and Hutcheson, by Professor Fowler. |
| Hartley and James Mill, by G. S. Bower. | Adam Smith, by J. A. Farrer.                    |

\* Not yet published.

*Etching.* See CHATTOCK, and ENGLISH ETCHINGS.

*Etchings (Modern) of Celebrated Paintings.* 4to, 31s. 6d.

*FARINI (G. A.) Through the Kalahari Desert: Fauna, Flora, and Strange Tribes.* 21s.

*Farm Ballads, Festivals, and Legends.* See "Rose Library."

*Fauriel (Claude) Last Days of the Consulate.* Cr. 8vo, 10s. 6d.

*Fawcett (Edgar) A Gentleman of Leisure.* 1s.

*Federighi. Seven Ages of Man.* Lithographs from Drawings, 7 plates. 25s.

*Feilden (H. St. C.) Some Public Schools, their Cost and Scholarships.* Crown 8vo, 2s. 6d.

*Fenn (G. Manville) Off to the Wilds: A Story for Boys.* Profusely Illustrated. Crown 8vo, 7s. 6d.; also 5s.

——— *The Silver Cañon: a Tale of the Western Plains.* Illustrated, small post 8vo, gilt, 6s.; plainer, 5s.

*Fennell (Greville) Book of the Roach.* New Edition, 12mo, 2s.

*Ferns.* See HEATH.

*Field (H. M.) Greek Islands and Turkey after the War.* 8s. 6d.

*Fields (J. T.) Yesterdays with Authors.* New Ed., 8vo, 10s. 6d.

*Fitzgerald (Percy) Book Fancier: Romance of Book Collecting.*

*Fleming (Sandford) England and Canada: a Summer Tour.* Crown 8vo, 6s.

*Florence.* See YRIARTE.

*Folkard (R., Jun.) Plant Lore, Legends, and Lyrics.* Illustrated, 8vo, 16s.

*Forbes (H. O.) Naturalist's Wanderings in the Eastern Archipelago.* Illustrated, 8vo, 21s.

*Foreign Countries and British Colonies.* A series of Descriptive Handbooks. Crown 8vo, 3s. 6d. each.

- |   |  |
|---|--|
| Australia, by J. F. Vesey Fitzgerald.   | Peru, by Clements K. Markham, C.B.       |
| Austria, by D. Kay, F.R.G.S.            | Russia, by W. R. Morfill, M.A.           |
| *Canada, by W. Fraser Rae.              | Spain, by Rev. Wentworth Webster.        |
| Denmark and Iceland, by E. C. Otté.     | Sweden and Norway, by F. H. Woods.       |
| Egypt, by S. Lane Poole, B.A.           | *Switzerland, by W. A. P. Coolidge, M.A. |
| France, by Miss M. Roberts              | *Turkey-in-Asia, by J. C. McCoan, M.P.   |
| Germauy, by S. Baring-Gould.            | West Indies, by C. H. Eden, F.R.G.S.     |
| Greece, by L. Sergeant, B.A.            |  |
| *Holland, by R. L. Poole.               |  |
| Japan, by S. Mossman.                   |  |
| *New Zealand.                           |  |
| *Persia, by Major-Gen. Sir F. Goldsmid. |  |

\* Not ready yet.

*Fortnight in Heaven : an Unconventional Romance.* 3s. 6d.

*Fortunes made in Business.* Vols. I., II., III. 16s. each.

*Frampton (Mary) Journal, Letters, and Anecdotes, 1799—1846.* 8vo, 14s.

*Franc (Maud Jeanne).* The following form one Series, small post 8vo, in uniform cloth bindings, with gilt edges :—

- |   |                                   |
|---|-----------------------------------|
| Emily's Choice. 5s.                                   | Vermont Vale. 5s.                 |
| Hall's Vineyard. 4s.                                  | Minnie's Mission. 4s.             |
| John's Wife : A Story of Life in South Australia. 4s. | Little Mercy. 4s.                 |
| Marian ; or, The Light of Some One's Home. 5s.        | Beatrice Melton's Discipline. 4s. |
| Silken Cords and Iron Fetters. 4s.                    | No Longer a Child. 4s.            |
| Into the Light. 4s.                                   | Golden Gifts. 4s.                 |
|   | Two Sides to Every Question. 4s.  |
|   | Master of Ralston. 4s.            |

*Frank's Rancho ; or, My Holiday in the Rockies.* A Contribution to the Inquiry into What we are to Do with our Boys. 5s.

*French.* See JULIEN.

*Froissart.* See LANIER.

*Fuller (Edward) Fellow Travellers.* 3s. 6d.

*GALE (F.; the Old Buffer) Modern English Sports : their Use and Abuse.* Crown 8vo, 6s. ; a few large paper copies, 10s. 6d.

*Galloway (W. B.) Chalk and Flint Formation.* 2s. 6d.



*Gane (D. N.) New South Wales and Victoria in 1885.* 5s.

*Geary (Grattan) Burma after the Conquest.* 7s. 6d.

*Gentle Life* (Queen Edition). 2 vols. in 1, small 4to, 6s.

### THE GENTLE LIFE SERIES.

Price 6s. each ; or in calf extra, price 10s. 6d. ; Smaller Edition, cloth extra, 2s. 6d., except where price is named.

*The Gentle Life.* Essays in aid of the Formation of Character of Gentlemen and Gentlewomen.

*About in the World.* Essays by Author of "The Gentle Life."

*Like unto Christ.* A New Translation of Thomas à Kempis' "De Imitatione Christi."

*Familiar Words.* An Index Verborum, or Quotation Handbook. 6s.

*Essays by Montaigne.* Edited and Annotated by the Author of "The Gentle Life."

*The Gentle Life.* 2nd Series.

*The Silent Hour: Essays, Original and Selected.* By the Author of "The Gentle Life."

*Half-Length Portraits.* Short Studies of Notable Persons. By J. HAIN FRISWELL.

*Essays on English Writers,* for the Self-improvement of Students in English Literature.

*Other People's Windows.* By J. HAIN FRISWELL. 6s.

*A Man's Thoughts.* By J. HAIN FRISWELL.

*The Countess of Pembroke's Arcadia.* By Sir PHILIP SIDNEY. New Edition, 6s.

---

*George Eliot: a Critical Study of her Life.* By G. W. COOKE. Crown 8vo, 10s. 6d.

*Germany.* By S. BARING-GOULD. Crown 8vo, 3s. 6d.

*Gilder (W. H.) Ice-Pack and Tundra.* An Account of the Search for the "Jeannette." 8vo, 18s.

—— *Schwatka's Search.* Sledging in quest of the Franklin Records. Illustrated, 8vo, 12s. 6d.

*Gisborne (W.) New Zealand Rulers and Statesmen.* With Portraits. Crown 8vo, 7s. 6d.

*Journal General Fuzhou Diary in China.* Edited by S. M. SARGENT. Crown 8vo, 7s. 6d.

*Journal T. E. E. S. A. C. C. C. Four Lectures on Electric Illumination at the Royal Institution, 1875 &c.* First, square 16mo, 3s.

— *Electric Lighting.* Illustrated. 8vo, 18s.

— *Practical Treatise on Electricity and Magnetism.* 2nd Edition, enlarged, with coloured full-page, &c., &c. 2 vols., 8vo, 42s.

— *Electricity for Schools.* Illustrated. Crown 8vo, 5s.

*Graff's New Royal Culinary Book.* Translated and adapted into English by ALFRED GOSWELL. Head Pastrycook to the Queen. New Edition, with plates in colours, Woodcuts, &c., 8vo gilt edges, 42s.

— *Domestic Edition, half-bound, 10s. 6d.*

*Grant (General, U.S.) Personal Memoirs.* With numerous Illustrations, Maps, &c. 2 vols., 8vo, 25s.

*Grant Artists.* See "Biographies."

*Grant Masters.* Edited by F. HUEFFER. A Series of Biographies, crown 8vo, 3s. each:—

|                                       |                   |                 |
|---------------------------------------|-------------------|-----------------|
| Each.                                 | Handel.           | Parcell.        |
| *Beethoven.                           | Haydn.            | Rossini.        |
| *Berlioz.                             | *Marcello.        | Schubert.       |
| English Church Composers. By BARRETT. | Mendelssohn.      | Schumann.       |
| *Chick.                               | Mozart.           | Richard Wagner. |
|                                       | *Palestrina.      | Weber.          |
|                                       | * In preparation. |                 |

*Greenwood (H.) Our Land Laws as they are.* 2s. 6d.

*Grimm (Hermann) Literature.* 8s. 6d.

*Groves (J. Percy) Charnouth Grange: a Tale of the Seventeenth Century.* Illustrated, small post 8vo, gilt, 6s.; plainer 5s.

*Guisot's History of France.* Translated by ROBERT BLACK. Super-royal 8vo, very numerous Full-page and other Illustrations. In 8 vols., cloth extra, gilt, each 24s. This work is re-issued in cheaper binding, 8 vols., at 10s. 6d. each.

"It supplies a want which has long been felt, and ought to be in the hands of all students of history."—*Times*.

— *Masson's School Edition.* Abridged from the Translation by Robert Black, with Chronological Index, Historical and Genealogical Tables, &c. By Professor GUSTAVE MASSON, B.A. With 24 full-page Portraits, and other Illustrations. 1 vol., 8vo, 600 pp., 10s. 6d.

*Guyon (Mde.) Life.* By UPHAM. 6th Edition, crown 8vo, 6s.

**HALFORD (F. M.)** *Floating Flies, and how to Dress them.*  
Coloured plates. 8vo, 15s.; large paper, 30s.

**Hall (W. W.)** *How to Live Long; or, 1408 Health Maxims,*  
Physical, Mental, and Moral. 2nd Edition, small post 8vo, 2s.

**Hamilton (E.)** *Recollections of Fly-fishing for Salmon, Trout,*  
and Grayling. With their Habits, Haunts, and History. Illustrated,  
small post 8vo, 6s.; large paper (100 numbered copies), 10s. 6d.

**Halls (T.)** *Numerical Exercises in Chemistry.* Cr. 8vo, 2s. 6d.  
and 2s.; Answers separately, 6d.

**Hardy (Thomas).** See LOW'S STANDARD NOVELS.

**Harland (Marian)** *Home Kitchen: a Collection of Practical*  
and Inexpensive Receipts. Crown 8vo, 5s.

**Harley (T.)** *Southward Ho! to the State of Georgia.* 5s.

**Harper's Magazine.** Published Monthly. 160 pages, fully  
illustrated, 1s. Vols. half yearly, I.—XII. (December, 1880, to  
November, 1886), super-royal 8vo, 8s. 6d. each.

"'Harper's Magazine' is so thickly sown with excellent illustrations that to count  
them would be a work of time: not that it is a picture magazine, for the engravings  
illustrate the text after the manner seen in some of our choicest *éditions de luxe*."—  
*St. James's Gazette*.

"It is so pretty, so big, and so cheap. . . . An extraordinary shillingsworth—  
160 large octavo pages, with over a score of articles, and more than three times as  
many illustrations."—*Edinburgh Daily Review*.

"An amazing shillingsworth . . . combining choice literature of both nations."—  
*Nonconformist*.

**Harper's Young People.** Vols. I.—II., profusely illustrated with  
woodcuts and 12 coloured plates. Royal 4to, extra binding, each  
7s. 6d.; gilt edges, 8s. Published Weekly, in wrapper, 1d. 12mo. Annual  
Subscription, post free, 6s. 6d.; Monthly, in wrapper, with coloured  
plate, 6d.; Annual Subscription, post free, 7s. 6d.

**Harrison (Mary)** *Skilful Cook: a Practical Manual of Modern*  
Experience. Crown 8vo, 5s.

**Hatton (Frank)** *North Borneo.* With Biography by JOSEPH  
HATTON. New Map, and Illustrations, 18s.

**Hatton (Joseph)** *Journalistic London: with Engravings and*  
Portraits of Distinguished Writers of the Day. Fcap. 4to, 12s. 6d.

— *Three Recruits, and the Girls they left behind them.*  
Small post 8vo, 6s.

"It hurries us along in unflagging excitement."—*Times*.

**Heath (Francis George)** *Fern World.* With Nature-printed  
Coloured Plates. Crown 8vo, gilt edges, 12s. 6d. Cheap Edition, 6s.

- Heldmann (Bernard) Mutiny on Board the Ship "Leander."*  
Small post 8vo, gilt edges, numerous Illustrations, 5s.
- Henty (G. A.) Winning his Spurs.* Illustrations. Cr. 8vo, 5s.  
—— *Cornet of Horse: A Story for Boys.* Illust., cr. 8vo, 5s.  
—— *Jack Archer: Tale of the Crimea.* Illust., crown 8vo, 5s.  
—— *(Richmond) Australiana: My Early Life.* 5s.
- Herrick (Robert) Poetry.* Preface by AUSTIN DOBSON. With numerous Illustrations by E. A. ABBEY. 4to, gilt edges, 42s.
- Hicks (E. S.) Our Boys: How to Enter the Merchant Service.* 5s.
- Higginson (T. W.) Larger History of the United States.* 14s.
- Hill (Staveley, Q.C., M.P.) From Home to Home: Two Long Vacations at the Foot of the Rocky Mountains.* With Wood Engravings and Photogravures. 8vo, 21s.
- Hitchman. Public Life of the Earl of Beaconsfield.* 3s. 6d.
- Hofmann. Scenes from the Life of our Saviour.* 12 mounted plates, 12 x 9 inches, 21s.
- Holder (C. F.) Marvels of Animal Life.* 8s. 6d.  
—— *Ivory King: the Elephant and its Allies.* Illustrated. 8s. 6d.
- Holmes (O. Wendell) Poetical Works.* 2 vols., 18mo, exquisitely printed, and chastely bound in limp cloth, gilt tops, 10s. 6d.  
—— *Last Leaf: a Holiday Volume.* 42s.  
—— *Mortal Antipathy.* 8s. 6d.
- Homer, Iliad I.-XII., done into English Verse.* By ARTHUR S. WAY. 9s.  
—— *Odyssey.* Translated by A. S. WAY. 7s. 6d.
- Hore (Mrs.) To Lake Tanganyika in a Bath Chair.* Portraits and maps.
- Hundred Greatest Men (The).* 8 portfolios, 21s. each, or 4 vols., half-morocco, gilt edges, 10 guineas. New Ed., 1 vol., royal 8vo, 21s.
- Hutchinson (T.) Diary and Letters.* Vol. I., 16s.; Vol. II., 16s.
- Hygiene and Public Health.* Edited by A. H. BUCK, M.D. Illustrated. 2 vols., royal 8vo, 42s.
- Hymnal Companion of Common Prayer.* See BICKERSTETH.



**ILLUSTRATED Text-Books of Art-Education.** Edited by EDWARD J. POYNTER, R. A. Each Volume contains numerous Illustrations, and is strongly bound for Students, price 5s. Now ready:—

## PAINTING.

|                                 |                       |
|---------------------------------|-----------------------|
| Classical and Italian. By PERCY | French and Spanish.   |
| R. HEAD.                        | English and American. |
| German, Flemish, and Dutch.     |                       |

## ARCHITECTURE.

Classic and Early Christian.  
Gothic and Renaissance. By T. ROGER SMITH.

## SCULPTURE.

Antique: Egyptian and Greek.  
Renaissance and Modern. By LEADER SCOTT.

*Index to the English Catalogue, Jan., 1874, to Dec., 1880.*  
Royal 8vo, half-morocco, 18s.

*Indian Garden Series.* See ROBINSON (PHIL.).

*Irving (Henry) Impressions of America.* By J. HATTON. 2 vols., 21s.; New Edition, 1 vol., 6s.

*Irving (Washington).* Complete Library Edition of his Works in 27 Vols., Copyright, Unabridged, and with the Author's Latest Revisions, called the "Geoffrey Crayon" Edition, handsomely printed in large square 8vo, on superfine laid paper. Each volume, of about 500 pages, fully Illustrated. 12s. 6d. per vol. See also "Little Britain."

—————"American Men of Letters." 2s. 6d.

*JAMES (C.) Curiosities of Law and Lawyers.* 8vo, 7s. 6d

*Japan.* See ANDERSON, AUDSLEY, also MORSE.

*Jerdon (Gertrude) Key-hole Country.* Illustrated. Crown 8vo, cloth, 5s.

*Johnston (H. H.) River Congo, from its Mouth to Bolobo.*  
New Edition, 8vo, 21s.

*Jones (Major) Heroes of Industry.* Biographies with Portraits  
7s. 6d.

————— *The Emigrants' Friend.* A Complete Guide to the United States. New Edition. 2s. 6d.

*Julien (F.) English Student's French Examiner.* 16mo, 2s.

————— *First Lessons in Conversational French Grammar.*  
Crown 8vo, 1s.

————— *French at Home and at School.* Book I., Accidence, &c.  
Square crown 8vo, 2s.

- Julien (F.) Conversational French Reader.* 16mo, cloth, 2s. 6d.  
 ——— *Petites Leçons de Conversation et de Grammaire.* 3s.  
 ——— *Phrases of Daily Use.* Limp cloth, 6d.  
 ——— *Petites Leçons and Phrases.* 3s. 6d.

**KEMPIS** (Thomas à) *Daily Text-Book.* Square 16mo, 2s. 6d.; interleaved as a Birthday Book, 3s. 6d.

*Kent's Commentaries: an Abridgment for Students of American Law.* By EDEN F. THOMPSON. 10s. 6d.

*Kerr (W. M.) Far Interior: Cape of Good Hope, across the Zambesi, to the Lake Regions.* Illustrated from Sketches, 2 vols. 8vo, 32s.

*Kershaw (S. W.) Protestants from France in their English Home.* Crown 8vo, 6s.

*Kielland. Skipper Worsé.* By the Earl of Ducie. Cr. 8vo, 10s. 6d.

*Kingston (W. H. G.) Works.* Illustrated, 16mo, gilt edges, 7s. 6d.; plainer binding, plain edges, 5s. each.

Helr of Kilinnan.

Dick Cheveley.

Snow-Shoes and Canoes.

Two Supercargoes.

With Axe and Rifle.

*Kingsley (Rose) Children of Westminster Abbey: Studies in English History.* 5s.

*Knight (E. F.) Albania and Montenegro.* Illust. 8vo, 12s. 6d.

*Knight (E. J.) Cruise of the "Falcon." A Voyage to South America in a 30-Ton Yacht.* Illust. New Ed. 2 vols., cr. 8vo, 24s.

*Kunhardt. Small Yachts: Design and Construction.* 35s.

**LAMB** (Charles) *Essays of Elia.* With over 100 designs by C. O. MURRAY. 6s.

*Lanier's Works.* Illustrated, crown 8vo, gilt edges, 7s. 6d. each.

Boy's King Arthur.

Boy's Froissart.

Boy's Mabinogion; Original Welsh Legends of King Arthur.

Boy's Percy: Ballads of Love and Adventure, selected from the "Reliques."

*Lansdell (H.) Through Siberia.* 2 vols., 8vo, 30s.; 1 vol., 10s. 6d.

——— *Russia in Central Asia.* Illustrated. 2 vols., 42s.

*Larden (W.) School Course on Heat.* Second Edition, Illust. 5s.

*Leonardo da Vinci's Literary Works.* Edited by Dr. JEAN PAUL RICHTER. Containing his Writings on Painting, Sculpture, and Architecture, his Philosophical Maxims, Humorous Writings, and Miscellaneous Notes on Personal Events, on his Contemporaries, on Literature, &c.; published from Manuscripts. 2 vols., imperial 8vo, containing about 200 Drawings in Autotype Reproductions, and numerous other Illustrations. Twelve Guineas.

*Le Plongeon. Sacred Mysteries among the Mayas and the Quiches.* 12s. 6d.

*Library of Religious Poetry.* Best Poems of all Ages. Edited by SCHAFF and GILMAN. Royal 8vo, 21s.; cheaper binding, 10s. 6d.

*Lindsay (W. S.) History of Merchant Shipping.* Over 150 Illustrations, Maps, and Charts. In 4 vols., demy 8vo, cloth extra. Vols. 1 and 2, 11s. each; vols. 3 and 4, 14s. each. 4 vols., 50s.

*Little Britain, The Spectre Bridegroom, and Legend of Sleepy Hollow.* By WASHINGTON IRVING. An entirely New *Édition de l'arc.* Illustrated by 120 very fine Engravings on Wood, by Mr. J. D. COOPER. Designed by Mr. CHARLES O. MURRAY. Re-issue, square crown 8vo, cloth, 6s.

*Low's Standard Library of Travel and Adventure.* Crown 8vo, uniform in cloth extra, 7s. 6d., except where price is given.

1. *The Great Lone Land.* By Major W. F. BUTLER, C.B.
2. *The Wild North Land.* By Major W. F. BUTLER, C.B.
3. *How I found Livingstone.* By H. M. STANLEY.
4. *Through the Dark Continent.* By H. M. STANLEY. 12s. 6d.
5. *The Threshold of the Unknown Region.* By C. R. MARKHAM. (4th Edition, with Additional Chapters, 10s. 6d.)
6. *Cruise of the Challenger.* By W. J. J. SPRY, R.N.
7. *Burnaby's On Horseback through Asia Minor.* 10s. 6d.
8. *Schweinfurth's Heart of Africa.* 2 vols., 15s.
9. *Marshall's Through America.*
10. *Lansdell's Through Siberia.* Illustrated and unabridged, 10s. 6d.

*Low's Standard Novels.* Small post 8vo, cloth extra, 6s. each, unless otherwise stated.

*A Daughter of Heth.* By W. BLACK.

*In Silk Attire.* By W. BLACK.

*Kilmeny.* A Novel. By W. BLACK.

*Lady Silverdale's Sweetheart.* By W. BLACK.

*Sunrise.* By W. BLACK.

*Three Feathers.* By WILLIAM BLACK.

*Alice Lorraine.* By R. D. BLACKMORE.

*Christowell, a Dartmoor Tale.* By R. D. BLACKMORE.

*Clara Vaughan.* By R. D. BLACKMORE.

*Low's Standard Novels—continued.*

- Graddock Nowell. By R. D. BLACKMORE.  
 Cripps the Carrier. By R. D. BLACKMORE.  
 Erema; or, My Father's Sin. By R. D. BLACKMORE.  
 Lorna Doone. By R. D. BLACKMORE. 25th Edition.  
 Mary Anerley. By R. D. BLACKMORE.  
 Tommy Upmore. By R. D. BLACKMORE.  
 An English Squire. By Miss COLERIDGE.  
 Some One Else. By Mrs. B. M. CROKER.  
 A Story of the Dragonnades. By Rev. E. GILLIAT, M.A.  
 A Laodicean. By THOMAS HARDY.  
 Far from the Madding Crowd. By THOMAS HARDY.  
 Pair of Blue Eyes. By THOMAS HARDY.  
 Return of the Native. By THOMAS HARDY.  
 The Hand of Ethelberta. By THOMAS HARDY.  
 The Trumpet Major. By THOMAS HARDY.  
 Two on a Tower. By THOMAS HARDY.  
 Three Recruits. By JOSEPH HATTON.  
 A Golden Sorrow. By Mrs. CASHEL HOEY. New Edition.  
 Out of Court. By Mrs. CASHEL HOEY.  
 Don John. By JEAN INGELow.  
 John Jeroma. By JEAN INGELow. 5s.  
 Sarah de Berenger. By JEAN INGELow.  
 Adela Cathcart. By GEORGE MAC DONALD.  
 Guild Court. By GEORGE MAC DONALD.  
 Mary Marston. By GEORGE MAC DONALD.  
 Stephen Archer. New Ed. of "Gifts." By GEORGE MAC DONALD.  
 The Vicar's Daughter. By GEORGE MAC DONALD.  
 Weighed and Wanting. By GEORGE MAC DONALD.  
 Diane. By Mrs. MACQUOID.  
 Elinor Dryden. By Mrs. MACQUOID.  
 My Lady Greenleaves. By HELEN MATHERS.  
 Alaric Spenceley. By Mrs. J. H. RIDDELL.  
 Daisies and Buttercups. By Mrs. J. H. RIDDELL.  
 The Senior Partner. By Mrs. J. H. RIDDELL.  
 A Struggle for Fame. By Mrs. J. H. RIDDELL.  
 Jack's Courtship. By W. CLARK RUSSELL.  
 John Holdsworth. By W. CLARK RUSSELL.  
 A Sailor's Sweetheart. By W. CLARK RUSSELL.  
 Sea Queen. By W. CLARK RUSSELL.  
 Watch Below. By W. CLARK RUSSELL.  
 Strange Voyage. By W. CLARK RUSSELL.  
 Wreck of the Grosvenor. By W. CLARK RUSSELL.  
 The Lady Maud. By W. CLARK RUSSELL.  
 Little Loo. By W. CLARK RUSSELL.  
 The Late Mrs. Null. By FRANK R. STOCKTON.  
 My Wife and I. By Mrs. BEECHER STOWE.  
 Paganus People, their Loves and Lives. By Mrs. B. STOWE.



*Low's Standard Novels—continued.*

**Ben Hur: a Tale of the Christ.** By LEW. WALLACE.

**Anno.** By CONSTANCE FENIMORE WOOLSON.

**East Angela.** By CONSTANCE FENIMORE WOOLSON.

**For the Major.** By CONSTANCE FENIMORE WOOLSON. 5s.

**French Heiress in her own Chateau.**

*Low's Handbook to the Charities of London.* Edited and revised to date. Yearly, cloth, 1s. 6d.; paper, 1s.

**MCCORMICK (R.).** *Voyages of Discovery in the Arctic and Antarctic Seas in the "Erebus" and "Terror," in Search of Sir John Franklin, &c.* With Maps and Lithos. 2 vols., royal 8vo, 52s. 6d.

**MacDonald (G.)** *Orts.* Small post 8vo, 6s.

— See also "Low's Standard Novels."

**Mackay (Charles)** *New Glossary of Obscure Words in Shakespeare.* 21s.

**Macgregor (John)** *"Rob Roy" on the Baltic.* 3rd Edition, small post 8vo, 2s. 6d.; cloth, gilt edges, 3s. 6d.

— *A Thousand Miles in the "Rob Roy" Canoe.* 11th Edition, small post 8vo, 2s. 6d.; cloth, gilt edges, 3s. 6d.

— *Voyage Alone in the Yawl "Rob Roy."* New Edition with additions, small post 8vo, 5s.; 3s. 6d. and 2s. 6d.

**McLellan's Own Story: The War for the Union.** Illustrations and maps. 18s.

**Macquoid (Mrs.).** See LOW'S STANDARD NOVELS.

**Magazine.** See DECORATION, ENGLISH ETCHINGS, HARPER.

**Muggin (W.)** *Miscellanies. Prose and Verse. With Memoir.* 2 vols., crown 8vo, 24s.

**Main (Mrs.; Mrs. Fred Burnaby)** *High Life and Towers of Silence.* Illustrated, square 8vo, 10s. 6d.

**Manitoba.** See BRYCE.

**Manning (E. F.)** *Delightful Thames.* Illustrated. 4to, fancy-boards, 5s.

**Markham (C. R.)** *The Threshold of the Unknown Region.* Crown 8vo, with Four Maps. 4th Edition. Cloth extra, 10s. 6d.

— *War between Peru and Chili, 1879-1881.* Third Ed. Crown 8vo, with Maps, 10s. 6d.

— See also "Foreign Countries."

**Marshall (W. G.)** *Through America.* New Ed., cr. 8vo, 7s. 6d.

*Martin (F. W.) Float Fishing and Spinning in the Nottingham Style.* New Edition. Crown 8vo, 2s. 6d.

*Maury (Commander) Physical Geography of the Sea, and its Meteorology.* New Edition, with Charts and Diagrams, cr. 8vo, 6s.

*Men of Mark: a Gallery of Contemporary Portraits of the most Eminent Men of the Day, specially taken from Life.* Complete in Seven Vols., 4to, handsomely bound, cloth, gilt edges, 25s. each.

*Mendelssohn Family (The), 1729—1847.* From Letters and Journals. Translated. New Edition, 2 vols., 8vo, 30s.

*Mendelssohn.* See also "Great Musicians."

*Merrifield's Nautical Astronomy.* Crown 8vo, 7s. 6d.

*Merrylees (J.) Carlsbad and its Environs.* 7s. 6d.; roan, 9s.

*Mitchell (D. G.; Ik. Marvel) Works.* Uniform Edition, small 8vo, 5s. each.

Bound together.

Doctor Johns.

Dream Life.

Out-of-Town Places.

Reveries of a Bachelor.

Seven Stories, Basement and Attic.

Wet Days at Edgewood.

*Mitford (Mary Russell) Our Village.* With 12 full-page and 157 smaller Cuts. Cr. 4to, cloth, gilt edges, 21s.; cheaper binding, 10s. 6d.

*Milford (P.) Ned Stafford's Experiences in the United States.* 5s.

*Mollett (J. W.) Illustrated Dictionary of Words used in Art and Archaeology.* Terms in Architecture, Arms, Bronzes, Christian Art, Colour, Costume, Decoration, Devices, Emblems, Heraldry, Lace, Personal Ornaments, Pottery, Painting, Sculpture, &c. Small 4to, 15s.

*Money (E.) The Truth about America.* 5s.

*Morley (H.) English Literature in the Reign of Victoria.* 2000th volume of the Tauchnitz Collection of Authors. 18mo, 2s. 6d.

*Morse (E. S.) Japanese Homes and their Surroundings.* With more than 300 Illustrations. 21s.

*Morwood. Our Gipsies in City, Tent, and Van.* 8vo, 18s.

*Moxley. Barbados, West Indian Sanatorium.* 3s. 6d.

*Muller (E.) Noble Words and Noble Deeds.* 7s. 6d.; plainer binding, 5s.

*Murray (E. C. Grenville) Memoirs.* By his widow, COMTESSE DE RETHEL D'ARAGON.

*Music.* See "Great Musicians."

*Mustard Leaves: Glimpses of London Society.* By D.T.S. 3s. 6d.

*NAPOLEON and Marie Louise: Memoirs.* By Madame DURAND. 7s. 6d.

*New Zealand.* See BRADSHAW.

*New Zealand Rulers and Statesmen.* See GISBORNE.

*Nicholls (J. H. Kerry) The King Country: Explorations in New Zealand.* Many Illustrations and Map. New Edition, 8vo, 21s.

*Nordhoff (C.) California, for Health, Pleasure, and Residence.* New Edition, 8vo, with Maps and Illustrations, 12s. 6d.

*Northbrook Gallery.* Edited by LORD RONALD GOWER. 36 Permanent Photographs. Imperial 4to, 63s.; large paper, 105s.

*Nott (Major) Wild Animals Photographed and Described.* 35s.

*Nursery Playmates (Prince of).* 217 Coloured Pictures for Children by eminent Artists. Folio, in coloured boards, 6s.

*O'BRIEN (R. B.) Fifty Years of Concessions to Ireland.* With a Portrait of T. Drummond. Vol. I., 16s., II., 16s.

*Orient Line Guide Book.* By W. J. LOFTIE. 5s.

*Orvis (C. F.) Fishing with the Fly.* Illustrated. 8vo, 12s. 6d.

*Our Little Ones in Heaven.* Edited by the Rev. H. ROBBINS. With Frontispiece after Sir JOSHUA REYNOLDS. New Edition, 5s.

*Outing: Magazine of Outdoor Sports.* 1s. Monthly.

*Owen (Douglas) Marine Insurance Notes and Clauses.* New Edition, 14s.

*PALLISER (Mrs.) A History of Lace.* New Edition, with additional cuts and text. 8vo, 21s.

— *The China Collector's Pocket Companion.* With upwards of 1000 Illustrations of Marks and Monograms. Small 8vo, 5s.

*Pascoe (C. E.) London of To-Day.* Illust., crown 8vo, 3s. 6d.

*Payne (T. O.) Solomon's Temple and Capitol, Ark of the Flood and Tabernacle* (four sections at 24s.), extra binding, 105s.

*Pennell (H. Cholmondeley) Sporting Fish of Great Britain.* 15s.; large paper, 30s.

*Pharmacopæia of the United States of America.* 8vo, 21s.

- Philpot (H. J.) Diabetes Mellitus.* Crown 8vo, 5s.
- *Diet System.* Tables. I. Dyspepsia; II. Gout; III. Diabetes; IV. Corpulence. In cases, 1s. each.
- Plunkett (Major G. T.) Primer of Orthographic Projection.* Elementary Practical Solid Geometry clearly explained. With Problems and Exercises. Specially adapted for Science and Art Classes, and for Students who have not the aid of a Teacher. 2s.
- Poe (E. A.) The Raven.* Illustr. by DORÉ. Imperial folio, 63s.
- Poems of the Inner Life.* Chiefly from Modern Authors. Small 8vo, 5s.
- Polar Expeditions.* See GILDER, MARKHAM, MCCORMICK.
- Porter (Noah) Elements of Moral Science.* 10s. 6d.
- Portraits of Celebrated Race-horses of the Past and Present Centuries,* with Pedigrees and Performances. 31s. 6d. per vol.
- Powell (W.) Wanderings in a Wild Country; or, Three Years among the Cannibals of New Britain.* Illustr., 8vo, 18s.; cr. 8vo, 5s.
- Poynter (Edward J., R.A.).* See "Illustrated Text-books."
- Pritt (T. E.) North Country Flies.* Illustrated from the Author's Drawings. 10s. 6d.
- Publishers' Circular (The), and General Record of British and Foreign Literature.* Published on the 1st and 15th of every Month, 3d.
- 
- REBER (F.) History of Ancient Art.** 8vo, 18s.
- Redford (G.) Ancient Sculpture.* New edition. Crown 8vo, 10s. 6d.
- Richter (Dr. Jean Paul) Italian Art in the National Gallery.* 4to. Illustrated. Cloth gilt, 2l. 2s.; half-morocco, uncut, 2l. 12s. 6d.
- See also LEONARDO DA VINCI.
- Riddell (Mrs. J. H.)* See LOW'S STANDARD NOVELS.
- Robin Hood; Merry Adventures of.* Written and illustrated by HOWARD PYLE. Imperial 8vo, 15s.
- Robinson (Phil.) In my Indian Garden.* Crown 8vo, limp cloth, 3s. 6d.



*Robinson (Phil.) Indian Garden Series.* 1s. 6d.; boards, 1s. each.

I. Chasing a Fortune, &c.: Stories. II. Tigers at Large. III. Valley of Tectotum Trees.

——— *Noah's Ark. A Contribution to the Study of Un-natural History.* Small post 8vo, 12s. 6d.

——— *Sinners and Saints: a Tour across the United States of America, and Round them.* Crown 8vo, 10s. 6d.

——— *Under the Punkah.* Crown 8vo, limp cloth, 5s.

*Rockstro (W. S.) History of Music.* New Edition. 8vo, 14s.

*Rodrigues (J. C.) The Panama Canal.* Crown 8vo, cloth extra, 5s.

"A series of remarkable articles . . . a mine of valuable data for editors and diplomatists."—*New York Nation.*

*Roland: The Story of.* Crown 8vo, illustrated, 6s.

*Rome and the Environs.* 3s.

*Rose (F.) Complete Practical Machinist.* New Ed., 12mo, 12s. 6d.

——— *Key to Engines and Engine Running.* 7s. 6d.

——— *Mechanical Drawing.* Illustrated, small 4to, 16s.

——— *Modern Steam Engines.* Illustrated. 31s. 6d.

*Rose Library (The).* Popular Literature of all Countries. Each volume, 1s. Many of the Volumes are Illustrated—

*Little Women.* By LOUISA M. ALCOTT.

*Little Women Wedded.* Forming a Sequel to "Little Women."

*Little Women and Little Women Wedded.* 1 vol., cloth gilt, 3s. 6d.

*Little Men.* By L. M. ALCOTT. Double vol., 2s.; cloth gilt, 3s. 6d.

*An Old-Fashioned Girl.* By LOUISA M. ALCOTT. 2s.; cloth, 3s. 6d.

*Work. A Story of Experience.* By L. M. ALCOTT. 3s. 6d.; 2 vols. 1s. each.

*Stowe (Mrs. H. B.) The Pearl of Orr's Island.*

——— *The Minister's Wooing.*

——— *We and our Neighbours.* 2s.; cloth gilt, 6s.

——— *My Wife and I.* 2s.; cloth gilt, 6s.

*Hans Brinker; or, the Silver Skates.* By Mrs. DODGE. Also 5s.

*Rose Library (The)—continued.*

- My Study Windows.** By J. R. LOWELL.  
**The Guardian Angel.** By OLIVER WENDELL HOLMES.  
**My Summer in a Garden.** By C. D. WARNER.  
**Dred.** By MRS. BEECHER STOWE. 2s.; cloth gilt, 3s. 6d.  
**Farm Ballads.** By WILL CARLETON.  
**Farm Festivals.** By WILL CARLETON.  
**Farm Legends.** By WILL CARLETON.  
**Farm Ballads: Festivals and Legends.** One vol., cloth, 3s. 6d.  
**The Clients of Dr. Bernagius.** 3s. 6d.; 2 parts, 1s. each.  
**The Undiscovered Country.** By W. D. HOWELLS. 3s. 6d. and 1s.  
**Baby Rue.** By C. M. CLAY. 3s. 6d. and 1s.  
**The Rose in Bloom.** By L. M. ALCOTT. 2s.; cloth gilt, 3s. 6d.  
**Eight Cousins.** By L. M. ALCOTT. 2s.; cloth gilt, 3s. 6d.  
**Under the Lilacs.** By L. M. ALCOTT. 2s.; also 3s. 6d.  
**Silver Pitchers.** By LOUISA M. ALCOTT. Cloth, 3s. 6d.  
**Jemmy's Cruise in the "Pinafore," and other Tales.** By LOUISA M. ALCOTT. 2s.; cloth gilt, 3s. 6d.  
**Jack and Jill.** By LOUISA M. ALCOTT. 2s.; Illustrated, 5s.  
**Hitherto.** By the Author of the "Gayworthys." 2 vols., 1s. each; 1 vol., cloth gilt, 3s. 6d.  
**A Gentleman of Leisure.** A Novel. By EDGAR FAWCETT. 1s.  
**The Story of Helen Troy.** 1s.

*Ross (Mars) and Stonehewer Cooper. Highlands of Cantabria; or, Three Days from England.* Illustrations and Map, 8vo, 21s.

*Round the Yule Log: Norwegian Folk and Fairy Tales.* Translated from the Norwegian of P. CHR. ASBJÖRNSSEN. With 100 Illustrations after drawings by Norwegian Artists, and an Introduction by E. W. Gosse. Impl. 16mo, cloth extra, gilt edges, 7s. 6d. and 5s.

*Rousselet (Louis) Son of the Constable of France.* Small post 8vo, numerous Illustrations, 5s.

—— *King of the Tigers: a Story of Central India.* Illustrated. Small post 8vo, gilt, 6s.; plainer, 5s.

—— *Drummer Boy.* Illustrated. Small post 8vo, 5s.

*Rowbotham (F.) Trip to Prairie Land. The Shady Side of Emigration.* 5s.

- 
- Russell (W. Clark) Jack's Courtship.* 3 vols., 31s. 6d.;  
1 vol., 6s.
- *The Lady Maud.* 3 vols., 31s. 6d.; 1 vol., 6s.
- *Sea Queen.* 3 vols., 31s. 6d.; 1 vol., 6s.
- *Strange Voyage.* 31s. 6d.
- *Little Loo.* 6s.
- *My Watch Below.* 6s.
- *English Channel Ports and the Estate of the East and  
West India Dock Company.* Crown 8vo, 1s.
- *Sailor's Language.* Illustrated. Crown 8vo, 3s. 6d.
- *Wreck of the Grosvenor.* Small post 8vo, 6s.; 4to,  
sewed, 6d.
- See also LOW'S STANDARD NOVELS.

*SAINTS and their Symbols: A Companion in the Churches  
and Picture Galleries of Europe.* Illustrated. Royal 16mo, 3s. 6d.

*Salisbury (Lord) Life and Speeches.* By F. S. PULLING, M.A.  
With Photogravure Portrait of Lord Salisbury. 2 vols., cr. 8vo, 21s.

*Sandilands (J. P.) How to Develop Vocal Power.* 1s.

*Saunders (A.) Our Domestic Birds: Poultry in England and  
New Zealand.* Crown 8vo, 6s.

——— *Our Horses: the Best Muscles controlled by the Best  
Brains.* 6s.

*Scherr (Prof. F.) History of English Literature.* Cr. 8vo, 8s. 6d.

*Schley. Rescue of Greeley.* Maps and Illustrations, 8vo, 12s. 6d.

*Schuyler (Eugène) American Diplomacy and the Furtherance of  
Commerce.* 12s. 6d.

——— *The Life of Peter the Great.* 2 vols., 8vo, 32s.

*Schweinfurth (Georg) Heart of Africa. Three Years' Travels and Adventures in Unexplored Regions.* 2 vols., crown 8vo, 15s.

*Scott (Leader) Renaissance of Art in Italy.* 4to, 31s. 6d.

——— *Sculpture, Renaissance and Modern.* 5s.

*Senior (W.) Waterside Sketches.* Imp. 32mo, 1s. 6d., boards, 1s.

*Shadbolt (S. H.) Afghan Campaigns of 1878—1880.* By SYDNEY SHADBOLT. 2 vols., royal quarto, cloth extra, 3l.

*Shakespeare.* Edited by R. GRANT WHITE. 3 vols., crown 8vo, gilt top, 36s.; *Adition de luxe*, 6 vols., 8vo, cloth extra, 63s.

*Shakespeare.* See also WHITE (R. GRANT).

*Sidney (Sir Philip) Arcadia.* New Edition, 6s.

*Siegfried: The Story of.* Illustrated, crown 8vo, cloth, 6s.

*Simson (A.) Wilds of Ecuador and the Putumayor River.* Crown 8vo.

*Sinclair (Mrs.) Indigenous Flowers of the Hawaiian Islands.* 44 Plates in Colour. Imp. folio, extra binding, gilt edges, 31s. 6d.

*Sir Roger de Coverley.* Re-imprinted from the "Spectator." With 125 Woodcuts and special steel Frontispiece. Small fcap. 4to, 6s.

*Smith (G.) Assyrian Explorations and Discoveries.* Illustrated by Photographs and Woodcuts. New Edition, demy 8vo, 18s.

——— *The Chaldean Account of Genesis.* With many Illustrations. 16s. New Ed. By PROFESSOR SAYCE. 8vo, 18s.

*Smith (J. Moyr) Ancient Greek Female Costume.* 112 full-page Plates and other Illustrations. Crown 8vo, 7s. 6d.

——— *Hades of Ardenne: The Caves of Han.* Crown 8vo, Illust., 5s.

——— *Legendary Studies, and other Sketches for Decorative Figure Panels.* 7s. 6d.

——— *Wooring of Æthra.* Illustrated. 32mo, 1s.

*Smith (Sydney) Life and Times.* By STUART J. REID. Illustrated. 8vo, 21s.



- Smith (T. Roger) Architecture, Gothic and Renaissance.* Illustrated, crown 8vo, 5s.
- 
- *Classic and Early Christian.* 5s.
- Smith (W. R.) Laws concerning Public Health.* 8vo, 31s. 6d.
- Spiers' French Dictionary.* 29th Edition, remodelled. 2 vols., 8vo, 18s.; half bound, 21s.
- Spry (W. J. J., R.N.) Cruise of H.M.S. "Challenger."* With illustrations. 8vo, 18s. Cheap Edit., crown 8vo, 7s. 6d.
- Spyri (Foh.) Heidi's Early Experiences: a Story for Children and those who love Children.* Illustrated, small post 8vo, 4s. 6d.
- *Heidi's Further Experiences.* Illust., sm. post 8vo, 4s. 6d.
- Start (J. W. K.) Junior Mensuration Exercises.* 8d.
- Stanley (H. M.) Congo, and Founding its Free State.* Illustrated, 2 vols., 8vo, 42s.; re-issue, 2 vols. 8vo, 21s.
- *How I Found Livingstone.* 8vo, 10s. 6d.; cr. 8vo, 7s. 6d.
- *Through the Dark Continent.* Crown 8vo, 12s. 6d.
- Stenhouse (Mrs.) An Englishwoman in Utah.* Crown 8vo, 2s. 6d.
- Sterry (J. Ashby) Cucumber Chronicles.* 5s.
- Stevens (E. W.) Fly-Fishing in Maine Lakes.* 8s. 6d.
- Stewart's Year Book of New Zealand, 1886-87.* 7s. 6d.
- Stockton (Frank R.) The Story of Viteau.* Illust. Cr. 8vo, 5s.
- *The Late Mrs. Null.* Crown 8vo, 6s.
- Stoker (Bram) Under the Sunset.* Crown 8vo, 6s.
- Stowe (Mrs. Beecher) Dred.* Cloth, gilt edges, 3s. 6d.; boards, 2s.
- *Little Foxes.* Cheap Ed., 1s.; Library Edition, 4s. 6d.
- *My Wife and I.* 6s.
- *Old Town Folk.* 6s.; also 3s.
- *Old Town Fireside Stories.* Cloth extra, 3s. 6d.
- *We and our Neighbours.* 6s.

Stowe (Mrs. Beecher) *Pogonuc People*. 6s.

——— *Chimney Corner*. 1s.; cloth, 1s. 6d.

——— See also ROSE LIBRARY.

Stuttfeld (Hugh E. M.) *El Maghreb: 1200 Miles' Ride through Morocco*. 8s. 6d.

Sullivan (A. M.) *Nutshell History of Ireland*. Paper boards, 6d.

Sutton (A. K.) *A B C Digest of the Bankruptcy Law*. 8vo, 3s. and 2s. 6d.

**T**AINE (H. A.) "*Les Origines de la France Contemporaine*."  
Translated by JOHN DURAND.

|      |                        |                       |
|------|------------------------|-----------------------|
| I.   | The Ancient Regime.    | Demy 8vo, cloth, 16s. |
| II.  | The French Revolution. | Vol. 1. do.           |
| III. | Do. do.                | Vol. 2. do.           |
| IV.  | Do. do.                | Vol. 3. do.           |

Talbot (Hon. E.) *A Letter on Emigration*. 1s.

Tauchnitz's *English Editions of German Authors*. Each volume, cloth flexible, 2s.; or sewed, 1s. 6d. (Catalogues post free.)

Tauchnitz (B.) *German Dictionary*. 2s.; paper, 1s. 6d.; roan, 2s. 6d.

——— *French Dictionary*. 2s.; paper, 1s. 6d.; roan, 2s. 6d.

——— *Italian Dictionary*. 2s.; paper, 1s. 6d.; roan, 2s. 6d.

——— *Latin Dictionary*. 2s.; paper, 1s. 6d.; roan, 2s. 6d.

——— *Spanish and English*. 2s.; paper, 1s. 6d.; roan, 2s. 6d.

——— *Spanish and French*. 2s.; paper, 1s. 6d.; roan, 2s. 6d.

Taylor (R. L.) *Chemical Analysis Tables*. 1s.

Taylor (W. M.) *Joseph the Prime Minister*. 6s.

——— *Paul the Missionary*. Crown 8vo, 7s. 6d.

*Techno-Chemical Receipt Book*. With additions by BRANNT and WAHL. 10s. 6d.

Thausing (Prof.) *Malt and the Fabrication of Beer*. 8vo, 45s.

Theakston (M.) *British Angling Flies*. Illustrated. Cr. 8vo, 5s.

Thomson (Jos.) *Through Masai Land*. Illust. and Maps. 21s.

- Thomson (W.) Algebra for Colleges and Schools.* With Answers, 5s. ; without, 4s. 6d. ; Answers separate, 1s. 6d.
- Thoreau. American Men of Letters.* Crown 8vo, 2s. 6d.
- Tissandier, Photography.* Edited by J. THOMSON, with Appendix by H. FOX TALBOT. Illustrated. 6s.
- Tolhausen. Supplément du Dictionnaire Technologique.* 3s. 6d.
- Tristram (Rev. Canon) Pathways of Palestine.* Series I., with Permanent Photographs. 2 vols., folio, cloth, gilt edges, 31s. 6d. each.
- Trollope (Anthony) Thompson Hall.* 1s.
- Tromholt (S.) Under the Rays of the Aurora Borealis.* By C. SIEWERS. Photographs and Portraits. 2 vols., 8vo, 30s.
- Tucker (W. J.) Life and Society in Eastern Europe.* 15s.
- Tupper (Martin Farquhar) My Life as an Author.* 14s.
- Turner (Edward) Studies in Russian Literature.* Cr. 8vo, 8s. 6d.

*UNION Jack (The). Every Boy's Paper.* Edited by G. A. HENTY. Profusely Illustrated with Coloured and other Plates. Vol. I., 6s. Vols. II., III., IV., 7s. 6d. each.

*VALLANCE (Lucy) Paul's Birthday.* 3s. 6d.

- Van Kampen (S. R.) Nicholas Godfried Van Kampen : a Biographical Sketch* By SAMUEL R. VAN CAMPEN. 14s.
- Vasili (Count) Berlin Society.* Translated. Cr. 8vo, 6s.
- *World of London (La Société de Londres).* Cr. 8vo, 6s.
- Victoria (Queen) Life of.* By GRACE GREENWOOD. Illust. 6s.
- Vincent (Mrs. Howard) Forty Thousand Miles over Land and Water.* With Illustrations. New Edit., 3s. 6d.
- Viollet-le-Duc (E.) Lectures on Architecture.* Translated by BENJAMIN BUCKNALL, Architect. With 33 Steel Plates and 200 Wood Engravings. Super-royal 8vo, leather back, gilt top, 2 vols., 3l. 3s.

# BOOKS BY JULES VERNE.

| LARGE CROWN 8vo.                         | Containing 320 to 600 pp.<br>and from 50 to 100<br>full-page illustrations. |  | Containing the whole of the<br>text with some illustrations. |                    |
|--|---|--|--|--------------------|
|  | In very<br>handsome<br>cloth bind-<br>ing, gilt<br>edges.                   | In<br>plainer<br>binding,<br>plain<br>edges. | In cloth<br>binding, gilt<br>edges,<br>smaller<br>type.      | Coloured boards.   |
| <b>WORKS.</b>                            |   |  |  |                    |
| 20,000 Leagues under the Sea. } s. d.    |   | s. d.  | s. d.  |                    |
| Parts I. and II. . . . . } 10 6          |   | 5 0  | 3 6  | 2 vols., 1s. each. |
| Hector Servadas . . . . . } 10 6         |   | 5 0  | 3 6  | 2 vols., 1s. each. |
| The Fur Country . . . . . } 10 6         |   | 5 0  | 3 6  | 2 vols., 1s. each. |
| The Earth to the Moon and a Trip } 10 6  |   | 5 0  | { 2 vols., }   | 2 vols., 1s. each. |
| round it . . . . . } 10 6                |   | 5 0  | { 2s. ea. }  |                    |
| Michael Strogoff . . . . . } 10 6        |   | 5 0  | 3 6  | 2 vols., 1s. each. |
| Dick Sands, the Boy Captain . . } 10 6   |   | 5 0  | 3 6  | 2 vols., 1s. each. |
| Five Weeks in a Balloon . . . } 7 6      |   | 3 6  | 2 0  | 1s. Od.            |
| Adventures of Three Englishmen } 7 6     |   | 3 6  | 2 0  | 1 0                |
| and Three Russians . . . . . } 7 6       |   | 3 6  | 2 0  | 1 0                |
| Round the World in Eighty Days } 7 6     |   | 3 6  | 2 0  | 1 0                |
| A Floating City . . . . . } 7 6          |   | 3 6  | { 2 0  | 1 0                |
| The Blockade Runners . . . . . } 7 6     |   | 3 6  | { 2s. ea. }  | 1 0                |
| Dr. Ox's Experiment . . . . . } —        |   | —  | 2 0  | 1 0                |
| A Winter amid the Ice . . . . . } —      |   | —  | 2 0  | 1 0                |
| Survivors of the "Chancellor" . } 7 6    |   | 3 6  | { 3 6  | 2 vols., 1s. each. |
| Martin Paz . . . . . } 7 6               |   | 3 6  | { 2 0  | 1s. Od.            |
| The Mysterious Island, 3 vols. :— } 23 6 |   | 10 6   | 6 0  | 3 0                |
| I. Dropped from the Clouds . . } 7 6     |   | 3 6  | 2 0  | 1 0                |
| II. Abandoned . . . . . } 7 6            |   | 3 6  | 2 0  | 1 0                |
| III. Secret of the Island . . . } 7 6    |   | 3 6  | 2 0  | 1 0                |
| The Child of the Cavern . . . } 7 6      |   | 3 6  | 2 0  | 1 0                |
| The Begum's Fortune . . . . . } 7 6      |   | 3 6  | 2 0  | 1 0                |
| The Tribulations of a Chinaman . } 7 6   |   | 3 6  | 2 0  | 1 0                |
| The Steam House, 2 vols. :— } 7 6        |   | 3 6  | 2 0  | 1 0                |
| I. Demon of Cawnpore . . . . } 7 6       |   | 3 6  | 2 0  | 1 0                |
| II. Tigers and Traitors . . . . } 7 6    |   | 3 6  | 2 0  | 1 0                |
| The Giant Raft, 2 vols. :— } 7 6         |   | 3 6  | 2 0  | 1 0                |
| I. 800 Leagues on the Amazon . } 7 6     |   | 3 6  | 2 0  | 1 0                |
| II. The Cryptogram . . . . . } 7 6       |   | 3 6  | 2 0  | 1 0                |
| The Green Ray . . . . . } 6 0            |   | 5 0  | —  | 1 0                |
| Godfrey Morgan . . . . . } 7 6           |   | 3 6  | 2 0  | 1 0                |
| Kéraban the Indefatigable :— } 7 6       |   | 3 6  |  |                    |
| I. Captain of the "Guidara" . } 7 6      |   | 3 6  |  |                    |
| II. Scarpante the Spy . . . . } 7 6      |   | 3 6  |  |                    |
| The Archipelago on Fire . . . } 7 6      |   |  |  |                    |
| The Vanished Diamond . . . . } 7 6       |   |  |  |                    |
| Mathias Sandorf . . . . . } 10 6         |   |  |  |                    |
| Lottery Ticket . . . . . } 7 6           |   |  |  |                    |

CELEBRATED TRAVELS AND TRAVELLERS. 3 vols. 8vo, 600 pp., 100 full-page illustrations, 12s. 6d., gilt edges, 14s. each:—(1) THE EXPLORATION OF THE WORLD. (2) THE GREAT NAVIGATORS OF THE EIGHTEENTH CENTURY. (3) THE GREAT EXPLORERS OF THE NINETEENTH CENTURY.



- WAHL (W. H.)** *Galvanoplastic Manipulation for the Electro-Plater.* 8vo, 35s.
- Wakefield.** *Aix-les-Bains: Bathing and Attractions.* 2s. 6d.
- Wallace (L.)** *Ben Hur: A Tale of the Christ.* Crown 8vo, 6s.
- Waller (Rev. C. H.)** *The Names on the Gates of Pearl, and other Studies.* New Edition. Crown 8vo, cloth extra, 3s. 6d.
- *A Grammar and Analytical Vocabulary of the Words in the Greek Testament.* Compiled from Brüder's Concordance. Part I. Grammar. Small post 8vo, cloth, 2s. 6d. Part II. Vocabulary, 2s. 6d.
- *Adoption and the Covenant.* On Confirmation. 2s. 6d.
- *Silver Sockets; and other Shadows of Redemption.* Sermons at Christ Church, Hampstead. Small post 8vo, 6s.
- Walton (Is.)** *Wallet Book,* C1C1C1LXXXV. 21s.; 1. p. 42s.
- **(T. H.)** *Coal Mining.* With Illustrations. 4to, 25s.
- Warner (C. D.)** *My Summer in a Garden.* Boards, 1s.; leatherette, 1s. 6d.; cloth, 2s.
- Warren (W. F.)** *Paradise Found; the North Pole the Cradle of the Human Race.* Illustrated. Crown 8vo, 12s. 6d.
- Washington Irving's** *Little Britain.* Square crown 8vo, 6s.
- Watson (P. B.)** *Marcus Aurelius Antoninus.* 8vo, 15s.
- Webster.** ("American Men of Letters.") 18mo, 2s. 6d.
- Weir (Harrison)** *Animal Stories, Old and New, told in Pictures and Prose.* Coloured, &c., Illustrations. 56 pp., 4to, 5s.
- Wells (H. P.)** *American Salmon Fisherman.* 6s.
- *Fly Rods and Fly Tackle.* Illustrated. 10s. 6d.
- **(J. W.)** *Three Thousand Miles through Brasil.* Illustrated from Original Sketches. 2 vols. 8vo, 32s.
- Wheatley (H. B.) and Delamotte (P. H.)** *Art Work in Porcelain.* Large 8vo, 2s. 6d.
- *Art Work in Gold and Silver. Modern.* 2s. 6d.
- *Handbook of Decorative Art.* 10s. 6d.
- Whisperings.** Poems. Small post 8vo, gilt edges, 3s. 6d.
- White (R. Grant)** *England Without and Within.* Crown 8vo, 10s. 6d.
- *Every-day English.* 10s. 6d. Words, &c.
- *Fate of Mansfield Humphreys, the Episode of Mr. Washington Adams in England, an Apology, &c.* Crown 8vo, 6s.
- *Studies in Shakespeare.* 10s. 6d.
- *Words and their Uses.* New Edit., crown 8vo, 5s.
- Whittier (J. G.)** *The King's Missive, and later Poems.* 18mo, choice parchment cover, 3s. 6d.

- Whittier (J. G.) The Whittier Birthday Book.* Uniform with the "Emerson Birthday Book." Square 16mo, very choice binding, 3s. 6d.
- *Life of.* By R. A. UNDERWOOD. Cr. 8vo, cloth, 10s. 6d.
- *St. Gregory's Guest, &c.* Recent Poems. 5s.
- Williams (C. F.) Tariff Laws of the United States.* 8vo, 10s. 6d.
- *(H. W.) Diseases of the Eye.* 8vo, 21s.
- Wills, A Few Hints on Proving, without Professional Assistance.* By a PROBATE COURT OFFICIAL. 8th Edition, revised, with Forms of Wills, Residuary Accounts, &c. Fcap. 8vo, cloth limp, 1s.
- Wills (Dr. C. J.) Persia as it is.* Crown 8vo.
- Willis-Bund (J.) Salmon Problems.* 3s. 6d.; boards, 2s. 6d.
- Wilson (Dr. Andrew) Health for the People.*
- Wimbledon (Viscount) Life and Times, 1628-38.* By C. DALTON. 2 vols., 8vo, 30s.
- Winzor (Justin) Narrative and Critical History of America.* 8 vols., 30s. each; large paper, per vol., 63s.
- Withhaus (R. A.) Medical Student's Chemistry.* 8vo, 16s.
- Woodbury, History of Wood Engraving.* Illustrated. 8vo, 18s.
- Woolsey. Introduction to International Law.* 5th Ed., 18s.
- Woolson (Constance F.)* See "Low's Standard Novels."
- Wright (H.) Friendship of God.* Portrait, &c. Crown 8vo, 6s.
- Wright (T.) Town of Cowper, Olney, &c.* 6s.
- Written to Order; the Journeyings of an Irresponsible Egotist.* By the Author of "A Day of my Life at Eton." Crown 8vo, 6s.

**Y***RIARTE (Charles) Florence: its History.* Translated by C. B. PITMAN. Illustrated with 500 Engravings. Large imperial 4to, extra binding, gilt edges, 63s.; or 12 Parts, 5s. each.  
History; the Medici; the Humanists; letters; arts; the Renaissance; illustrious Florentines; Etruscan art; monuments; sculpture; painting.

---

London:

SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON,  
CROWN BUILDINGS, 155, FLEET STREET, E.C.



CPSIA information can be obtained at [www.ICGtesting.com](http://www.ICGtesting.com)  
Printed in the USA  
BVOW04\*0745081015

421388BV00037B/126/P













WWW.KESSINGER.NET



Cover design: GBRCreations.com